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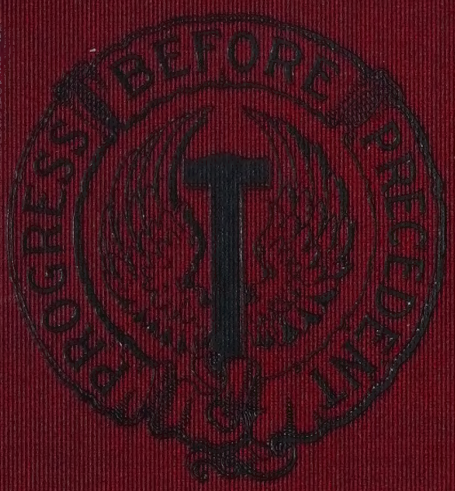

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·ASPECT·COMPASS·

THE ARCHITECTURAL ANNUAL

EDITED BY

ALBERT KELSEY

LATE HOLDER OF THE TRAVELING SCHOLARSHIP IN ARCHITECTURE OF THE UNIVERSITY OF PENNSYLVANIA; LATE PRESIDENT OF THE ARCHITECTURAL LEAGUE OF AMERICA; CHAIRMAN OF THE COMMITTEE OF EXPERTS OF THE ART FEDERATION OF PHILADELPHIA, ETC.

ISSUE FOR

1901

PHILADELPHIA
The Architectural Annual
931 Chestnut Street

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TO THE ARCHITECTURAL LEAGUE OF AMERICA, THE EMBODIMENT OF AN EARNEST ASPIRATION FOR THE ADVANCEMENT OF AMERICAN ARCHITECTURE AS DISTINGUISHED FROM THE PROMOTION OF ARCHITECTURAL PRACTICE, THIS VOLUME IS DEDICATED.

TO ITS NATIONAL COMMITTEE ON MUNICIPAL ART AND TO MR. CASS GILBERT, ITS FIRST CHAIRMAN, THE INITIATORS OF THE MOVEMENT FOR THE ORGANIZED IMPROVEMENT OF CITY-MAKING, AND TO THE AMERICAN INSTITUTE OF ARCHITECTS, TO WHOSE RE-ENFORCEMENT IS DUE THE MOST NOTABLE SPECIFIC RESULTS, ACKNOWLEDGMENT IS MADE.

LIKEWISE TO CONGRESS, IN ITS WISE APPOINTMENT OF AN INCOMPARABLE COMMISSION TO STUDY AND REPORT UPON THE FUTURE DEVELOPMENT OF THE NATIONAL CAPITAL, THIS WORK IS GRATEFULLY INSCRIBED.

Announcement

THE ARCHITECTURAL ANNUAL will, year by year, gain in permanent interest, since it aims to record above all the growth and influence of those changes of architectural sentiment that cannot be felt or measured week by week, but the course of which may be traced in a review of the longer period covered by the Annual, and in the light of which the significance of contemporary variation may be accurately judged.

Year by year it will be enlarged and enriched to reflect the birth and growth of organic city-making in the United States. Step by step it will report the most notable civic improvements at home and abroad, gathering ideas upon all phases of municipal reconstruction from diversified fields in order that the subject may be fully covered.

Volume One is already at a premium. The few remaining copies of the second edition will be sent express paid to any address for four dollars in advance. Volume Two will be sent upon receipt of the price ($3.50) to any address, express prepaid.

Address all communications to The Architectural Annual, 931 Chestnut Street, Philadelphia.

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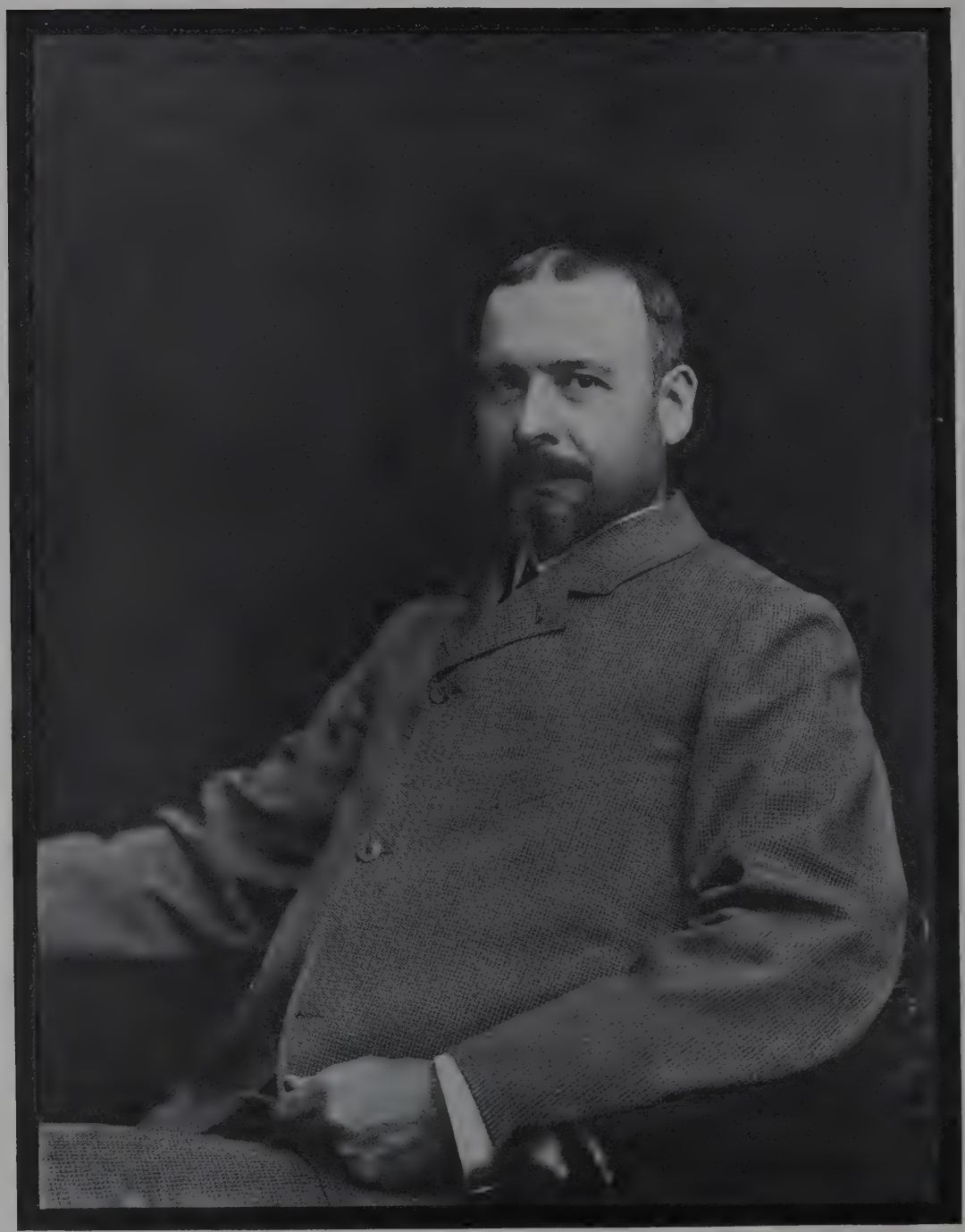

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LOUIS H. SULLIVAN

ARCHITECTURAL ANNUAL

AN ILLUSTRATED REVIEW OF CONTEMPORANEOUS ARCHITECTURE

VOL. II DEVOTED TO THE IMPROVEMENT OF HOMES, TOWNS AND CITIES **1901**

1901 will be remembered in the United States as the year marking the birth of commercial empire. With the advent of the billion-dollar steel trust and other vast combinations effected upon the basis of community of interest, organization for artistic ends has likewise taken a step forward.

This was especially exemplified in the spectacle presented by the Pan-American Exposition. Instead of an architectural display, illustrating diverse and scattered ideas, a central theme was adhered to and a unit was produced, in which the executive ability of Mr. John M. Carrère, Chairman of the Board of Architects, was ever visible, if not always in full control.

It showed a notable advance in art discipline, and if no new reputations were made, some were enhanced. Moreover, it gave an opportunity to men like Green and Wicks to come favorably before a larger audience than they had hitherto enjoyed.

> *"Expositions are the time-keepers of progress. They record the world's advancement; they stimulate the energy, enterprise and intellect of the people and quicken human genius."*
> *—William McKinley.*

ON the other hand, with such a theme as the strengthening of the ties between the people of North America and those of South America in the presence of the harnessing of Niagara, the project might have been more sympathetically treated.

Mr. John Gaylen Howard's exquisitely studied tower dominates the composition completely, when the back is turned upon the more monumental triumphal bridge, and in scale, mass and detail it is very correct; but how far short it falls as an interpretation of the occasion! It does not recall the Spanish-American style adopted by the Board of Architects out of compliment to our Latin visitors, nor does it grasp the opportunity to portray the aspiring commercial purpose of the Exposition, as it might have, by recalling those tall hives of industry which distinguish American cities from all others.

As an electrical tower this would have been easy; and even if an attempt had been made to symbolize the thundering cataract ten miles away, generating all the power used at the Exposition, a more meaning treatment was easily attainable. We are possibly too sentimental, and gladly admit that, as the climax to an organic spectacle, it does its work well, and is by all means the best single contribution to the Fair.

> *"Like Trilby, the Pan-American poses for the 'altogether;' whether in every detail so successfully as Du Maurier's immortal mixture of Irish and French loveliness, let others tell."—Carleton Sprague.*

BUT the Buffalo Fair, as a whole, was a distinct achievement, though only of generalship and one in which the most notable progress was shown in the work of the new recruits commanded by an electrician and a decorator. The lack of real sentiment was not without exceptions; the sculpture now and again interpreted the occasion, while a sprinkling of eagles, stars and American shields showed a feeble and assumed desire to "nationalize" the architecture.

> *"Electrical illumination has here wrought its greatest triumph, its most splendid effects, and has reached a development that has put it high among the spectacular arts."—The World's Work.*

IN an address to the students of Cornell University, President Schurman said, "In art, in literature, in scholarship, in science we are a long way behind Europe." At the Pan-American our art is for the first time independently exhibited, and many will agree that it is not without distinction and promise. The architecture, however, is lacking in expression, literary quality and scholarship, while scientifically, no triumph like the Pont Alexander III at Paris or the two new

art-palaces proclaims a new era in construction and civic embellishment. A broad and intelligently written article in the July number of the *Architectural Review* says: "One seeks in vain for a focus for some one thing masterful and dominant," and again, referring to the color-scheme, which shows more daring than knowledge of color-construction, says: "It is foredoomed to failure and can be only productive of a harlequinade." While we do not esteem it a success, yet we feel that it was an improvement over the glare at Chicago. We agree with the writer fully when he analyzes the anti-climax back of the electrical tower, and speaks of it as "the most interesting part of the grounds," but feel that it was a mistake to have carried an arcade across the approaches to the Midway and the Stadium, where the heaviest traffic of the entire Exposition takes place.

In all fairness, in comparing national attainments, we must not forget that the thrifty people of Glasgow have also produced an Exposition since that of Paris, and one amazing in its architectural absurdities. We may not yet rank with the French, but we are their only competitors.

While the "Pan-American" will not serve the double purpose of a temporary display, planned to leave in its wake the permanent opening up and embellishment of a finished city, as the last at Paris did, yet it had one quality in which it rivaled all its predecessors. The "Rainbow City," whatever its shortcomings, brought all art-workers into closer communication, and created an *entente cordiale* among them which will be of invaluable advantage in all future undertakings.

"The best way to raise any one is to join with him in an effort whereby both you and he are raised by helping each other."—Theodore Roosevelt.

The Awakening

WE all know the man of regular habits, the methodical man (not the one who is always drunk at nine o'clock in the evening, but the other one) the self-made man, born of poor but honest parents, who rises early and works late, who is modest and generous, and has never had a vacation, and tells all about it in "helpful talks to young men." We all know him. He is the man in control. He is the man who scorned art and music; and yet, he was the man who produced the Buffalo Exhibition, and is going to produce a still greater spectacle at St. Louis. And why? Because "Old Scrooge" has had an awakening.

The commercial value of beauty seemed to have possibilities, but, lo and behold! the Pan-American, as an investment, proved a rank failure, and yet St. Louis is undaunted.

Is it possible business men are being swayed by civic pride and art? Is it to be believed that the man of millions is going to stop making money?

No; this is too sudden.

It only means that he is going to try to get a little enjoyment out of life, for he has discovered that "a thing of beauty is a joy forever."

Having recovered from his surprise, he is about to amaze the world with the wholesale opportunities he is about to make for our architects. He knows that in whatever he undertakes he can "dive deeper and come up dryer than any other person on the face of the earth," and he is not going to waste any time in obtaining his new desire.

"Who is the best architect?" "What is the right way to begin?" and "Who is an authority on the subject?" These are the questions being asked all over the country. As yet the answer is uncertain. He has long been acquainted with the plan-factory man who understands a real-estate proposition, and can run up a twenty-story office building and equip it within the shortest time and with the least loss of interest on the investment; but he realizes that this is not the man to design his home or the building he may present to his fellow townsmen as a monument to himself. He now wishes to be remembered as something more than a hustler, and hence art strikes root.

"It should never be forgotten that the art of a country is not only the measure of the value of its well-being, but, above all, of its intelligence as well."—Otto Wagner.

The Temporary Period Has Passed

THE haphazard, temporary and experimental period has passed. We are beginning to build permanently.

We have begun to realize the value of expression and character, and, notwithstanding the amusement caused by seeing the new buildings of some of our universities masquerading in the obsolete, ill-fitting, made-over garbs of the Middle Ages, the birth and growth of American architecture is being watched with great interest from abroad. The distinguished English critic, Frederic Harrison, on his return from a recent visit to this country, wrote: "America is making violent efforts to evolve a national architecture, but as yet it has produced little but miscellaneous imitations of European types and some wonderful constructive devices."

"Every architectural form was produced by construction, and has gradually become an art form."—Otto Wagner.

Character

WE regret that we cannot quote Prof. L. W. Miller's forceful words on the subject of copying; but his plea is, that to copy outward styles, to reproduce ornament that recalls either the ignorance, luxury, corruption or vice of the past, is to trifle with history.

He is right; for the life of to-day is the history of to-morrow; and if our architects produce affectations, posterity will put us down as unworthy of our opportunities, and in the meantime centres of learning sailing under false colors retard progress.

To be sure, some of the loftiest ideals are finding voice in such structures as the Low Library of Columbia University, which, though far from being either modern or indigenous, is yet a finished design dignified by great restraint and exquisite simplicity. The influence of such a building is uplifting, notwithstanding its lack of local pertinence and character, and may well be singled out as an example of our best work up to the present time.

"America is another name for opportunity. Our whole history appears like a last effort of Divine providence in behalf of the human race."—Ralph Waldo Emerson.

Confidence

BUT we refuse as strongly and as confidently as ever to believe that there is not something better in store for us. And at the risk of being taunted with being "always positive and sometimes right," we maintain that, as soon as Americans as a people begin to consider architecture as a reflection of themselves, they will spurn the caricatures they now so heedlessly accept.

In the August *Century* George MacAdam contributed a brief article entitled "Americans in America," in which he shows that, "notwithstanding the varied and continuous stream of immigration which has poured into the United States in the last century and a half, native-born Americans continue to dominate in thought and action." He says: "The foreign observer, with one eye on the statistics of American immigration and the other eye on the history of the Old-World civilization, replies that America is a vast potpourri of foreign elements—a nation, great, perhaps, in a material sense, but yet without national character, spirit or unity."

To prove the shallowness of this point of view, he made a census, using the most recent biographical cyclopedias of the great men in various activities of American life, beginning with the first settlement of the country. Out of 2,605 who are named as having gained distinction, only 283 were foreign-born.

After giving a very interesting table showing the countries these citizens came from, over half Anglo-Saxon (194 having been born in England, Ireland or Scotland), he concludes by referring to the New Hall of Fame on University Heights, New York, and says: "To make this Hall of Fame thoroughly national, it has been determined that none but native-born Americans shall be eligible candidates for tablets. The rule seems unnecessary, for History herself has already enacted this law of limitation." And again: "If they measure the greatness of the foreign-born by the same standards that were used to judge the native-born, whom shall they find? Beyond question, Hamilton and Ericsson are each worthy of a tablet among the immortals," etc., etc. "A monument to the achievement of America's foreign-born will, by the very meagreness of the inscribed tablets, be transformed into only another monument to the glory of the native American stock."

Such being the case, and now that we have educated architects, and even a few thinking architects, is it not likewise reasonable to expect American traits to dominate our architecture? No one deplores the evil influence of the École des Beaux Arts more than its own graduates, who themselves are seldom guilty of the more florid work which for a time must misinterpret the character of many an institution.

"We are at that dramatic moment in our national life wherein we tremble evenly between decay and evolution, and our architecture, with strange fidelity, reflects this equipoise."—Louis H. Sullivan.

Criticism

WITH such capable writers as Mr. Randolph Coolidge, Jr., of Boston, Mr. Louis Sullivan, of Chicago, within the profession itself, and with such good critics as Messrs. Caffin, Schuyler, Baxter, Sturgis and others contributing regularly to the best magazines, contemporary building is coming in for its just share of criticism, and the time is not distant when architecture may become a subject for as keen discussion on the part of laymen as the latest book or opera. Indeed, it is to be hoped that a writer will yet come who will lead popular opinion, making it his object to draw a sharp line of demarcation between deception and devotion as expressed in contemporaneous architecture.

Considering the need for outspoken criticism at the present moment, and the fact that there are a number of competent men writing on the subject, the tameness of their manner is a little hard to understand. If a girl, after years of arduous and conscientious study, makes a poor début on the stage, the dramatic critics score her unmercifully. If a preacher is extravagant in his language, he is fiercely handled by the press. And this is but just, although the sermon and the play reached but a few, and are forgotten in a day. But when a man, either knowingly or through ignorance, inflicts a permanent eyesore on the community he is treated with foolish consideration, and when the worst comes to the worst, heroic effort is made to find some praiseworthy detail or minor excellence, and the perpetrator of an inexcusable insult to public taste is often flattered into believing himself a genius. It may even come to pass that men of reputation may write him up for "The Great American Architect Series," which is then put upon the news-stands to confuse and deceive the public.

"Which comes the nearest to your heart and mind—the decadent lie that is now abroad, a rampant anarchy and a social evil, or the wholesome truth?"—Louis H. Sullivan.

Determined and Consistent Criticism

AND the ANNUAL, in demanding criticism more vigorous and of firmer tone, and in leading the way in that direction, demands it in no unfriendly or pessimistic spirit, but as a powerful agent in cleaning, and keeping clean, the way of progress and fulfilment of the strong upward growth of our young architecture.

"Qu'il y a loin du rêve à la réalité et de l'œuvre à louvrier!"

The So-called Architects

OF the so-called architects in the United States possibly one-half are doing their best. This is not necessarily the half that has had some sort of architectural training, for, sad to relate, there are many trained men so devoid of pride in their work as to deliberately run plan-factories for revenue only. We can sympathize with the impecunious family man who is forced to make every cent he can, and we can sympathize with the man advanced in years who is utterly outclassed and yet is too proud to allow any one to design for him; but we have neither patience nor mercy for the young "shyster"—sometimes college-bred and well-traveled—who prostitutes himself and his profession by disregarding the established and recognized rules of professional conduct and his better knowledge of design.

He should be hounded down and marked for contempt. And if, as is usual, he does not apply for membership in any architectural society, the fact should be bruited about as evidence of his lack of responsibility in practice.

It is a gratifying thing that there are but few in either the junior or senior societies who are not a credit to the profession, and that those few are beginning to realize their unenviable position.

Since Mr. Robert S. Peabody made it his business to rejuvinate the Institute, a new impulse has animated the better element of the profession. He has the right idea when he says: "Surely, most can be gained in an association of educated gentlemen by offering the hope of distinction by honoring excellence, rather than by chastising the unworthy;" yet, unless the names of the worthy are often in print as such, the public will continue to be dazzled by the magnitude of the "shyster's" much-advertised practice.

Consider such talented and proficient architects as Messrs. Sullivan, Furnace, Eyre, White, Wright, Codman, Stevens and Spencer; such a galaxy of designers as Pope, Magonigle, Gilbert, Warren, Van Pelt, Howard, Pulsifer, Boring & Tilton, Haydel, Seeler, Weyeth, Davis, Lord & Hewlit, Ross, Perkins, Barber and Haskell, and such ebullient enthusiasts as McKim, Meade & White, Frank Miles Day, Carrère & Hastings, Cope & Stewardson, Cram, Goodhue & Ferguson, Peabody & Stearns, and Brite & Bacon, not to mention those great firms who handle big work intelligently and in a big way, like Ernest Flagg, Daniel H. Burnham, Eames & Young, George B. Post and so many others in each of the above classes—consider them either individually or collectively, and we have every reason to feel proud and hopeful of our profession.

"To have the sense of creative activity is the great happiness and the great proof of being alive."—Matthew Arnold.

The "Shyster's" Defence

THE "shyster's" defence, when he attempts to make one, is that "brains are cheap;" that to get the job is the really difficult work; and that bending his own energies to that end he can "hire the talent to design it." Can he? Does he? The results show.

It will be easily understood that he rarely makes an effort to do so. But if he does, he fails, and the reason is not far to seek.

Architecture is, by its very nature, an art in which collaboration of many hands is necessary, and, above all else, it is necessary that they should work harmoniously for the common end. This

presupposes a mutal knowledge, an *esprit de corps*, and an acknowledged interdependence, which, however cheap brains may be, cannot be bought at any price.

This the "shyster" cannot pick up like an occasional able designer out of work. Unless the office is dominated by a man who has both authority and knowledge; unless his subordinates know more of him than can be learned in a month, and he of them; unless there are office-traditions to supplement and interpret instructions; unless, to use the word again, there is that *esprit de corps* which cannot be bought or hired ready-made, the result can hardly be more than patchwork.

"Things don't turn up in this world unless some one turns them up."—James A. Garfield.

Master and Disciple

This brings us to another matter in which there is much room for advance, and in which improvement will come in time as a matter of course. With the recent education of hundreds of young men in the schools here and abroad, there has not been a proportionate advance on the part of the elder generation, with the result that the young men find themselves better educated than their seniors, and while still inexperienced, find few men of both fundamental training and that higher education carried on through years of experience and maturity, to whom they can look as to masters.

In France, throughout Europe, in fact, this relation between master and disciple is maintained until death breaks it, leaving the sometime pupil a mature man, and himself a master to others. In our larger cities there is something like this, here and there, but taking the country as a whole, it is conspicuously absent.

This, too, is why we have no group of men who, without regard to commercial success, are recognized as masters in their art, and enjoying the respect of the public as well as the profession, can be called upon to judge public competition without the distrust and suspicion with which we are often forced to view the decisions of juries chosen with regard to political affiliation or to prominence obtained by material success.

"The end of architecture is something vastly superior to mere utility."—Prof. Newton A. Wells.

"The Wolf-in-Sheeps-Clothing" Expert

A WELL-KNOWN Baltimore architect complains justly of the "expert(?)" who, for the sake of a fee accepts the office of judge or adviser in occasional competitions, and surmising that the commissioners or building committee will have a favorite, makes such an agreement as will leave the door open, if they choose to avail themselves of it. He lends his name to the competition, and becomes in reality a kind of "stool-pigeon," as competing architects take it for granted his judgment will be straightforward, on the strength of his name.

Our correspondent suggests that a code is necessary for the guidance of such "experts," and that all universities should be advised not to allow their professors to accept such positions unless they shall have agreed to be guided by the principles laid down; and he makes a further suggestion that especially appeals to us, viz ,that the expert's report must be made public, no matter what the commission may do in regard to it.

While this is an admirable suggestion, it is probable that the kind of "expert" under discussion would in every case be ingenious enough to report as evasively as the commission might desire.

In our opinion there is no cure for dishonesty; though, by publicly branding every offender, it may be possible to teach some that honesty is the best policy.

While the offence complained of may never have been charged to a college professor, the day is past for inviting them to take an active part in professional practice; and, further, we feel justified in our stand by several unbusiness-like but well-meaning transactions they have participated in during recent years.

It goes without saying that there are always disinterested members of the profession, some of whom may have made a specialty of the particular kind of building for which the competition is held, who could better serve in an advisory capacity; at the same time it is most gratifying to note, notwithstanding the rapacity of a few, that year by year professional standing is being taken more and more into account on both sides of the equation, and that expert advice is now frequently sought.

"An architects' business is to build buildings, not to sell drawings."—Robert S. Peabody.

A Rapacious Competition

THE new building for the Pennsylvania State Capitol has spoiled a good many reputations and has helped none

It is generally understood at this writing that Mr. Henry Ives Cobb has been dismissed and that a new competition is being held for the purpose of selecting an architect to dispose of a sum

of money nearly eight times as large as the original appropriation, which was to have covered the entire cost of the building.

It is a matter of surprise and regret to his many friends that Professor Ware should have continued to act as professional adviser after the Philadelphia Chapter had publicly announced that it would consider it an act of treason on the part of any of its members to compete; and in view of the fact that he has allowed his honored name to be used, he has forfeited much of the confidence he has hitherto enjoyed.

It will be remembered with what celerity the T-Square Club rid itself of one of its members after the awards were made for the first competition three years ago; and, furthermore, many will agree that the vigorous campaign of protest it started, which ultimately led to action being taken against the culprits in the Institute, two of whose portraits as such were conspicuously printed in the New York *Herald* of December 16, 1900, is sure to be revived as soon as the competitors' names are known.

"It is clear that the democracy of the twentieth century will find its chief architectural expression in secular buildings for public utility—municipal halls, libraries, art museums, school houses, theatres, concert halls and the like."—Springfield Republican.

A New Economic Situation

WE feel it at once a duty and a pleasure to call the attention of our readers to the high standard of public duty Mr. Andrew Carnegie has set before him in retiring from active business.

In his desire to share his great wealth with his fellow men, a new economic situation is created. In offering at one stroke to supply all quarters of Greater New York with branch library buildings, he has made possible an experiment in communalism which, under normal conditions, must have been deferred for years to come. By establishing such a system of distributing points, centres are established for other branch institutions, and we are brought a step nearer to the proper organization of large communities.

Each of these buildings should become a centre of a division of about 60,000 population, and as such should be much more than a mere library. They should become the most attractive resort of the entire neighborhood, where public lectures, exhibitions and musicales could be held, for such a number of branches insures the feasibility of a rotation of entertainments at a small cost. And thus the development of the sense of social responsibility could in a measure be inculcated in the mind of the masses.

While the public expenditure necessary for the acceptance of this gift is so great as to raise the question as to whether the city could not spend such money to better advantage on schoolhouses, public baths, recreation piers, etc., the fact remains that an opportunity has been made for the immediate carrying out of a uniform and coherent plan.

"Art strides forward slowly and seriously, produces creatively and constantly, until it attains the ideal of beauty that fully corresponds to the epoch."—Otto Wagner.

Symmetrical Civic Development

WHILE the officials are endeavoring to adjust matters in order to accept $5,200,000 to build fifty-seven branch libraries, it would be well to consider the organic unity of the system, and, if possible, to provide for the carrying out of all these buildings, with some regard to their relation to the city as a whole, their relation to the great central library from which their maintenance will radiate, and with a full understanding of the opportunity these units will offer to embellish spots about which property should constantly improve. Neither the smallest nor the most remote of these buildings should be treated as a scattered unit, but each is one of a system of units in the civic scheme. Eighty thousand dollars per building, even were it to include its equipment, is ample, for if some buildings may prove more expensive than this average, others can easily fall below it, without inconsistency to the neighborhood, and still conform perfectly with the uniformity we advocate. The opportunity should certainly be seized upon to evolve a New York type of precinct building.

"No one can do his best when his surroundings are in confusion and disorder. The surroundings react upon the mind, and not only dwarf its efforts, but are confusing and demoralizing."

An Efficient Committee of Experts

WE understand in this connection that Messrs. McKim, Mead & White, Carrère & Hastings, and Babb, Cook & Willard have been retained in an advisory capacity to supervise the designing and erection of all the buildings. If so, this is indeed a matter for congratulation, as the preliminaries could not have been placed in better hands. These gentlemen are sure to consider the problem conprehensively, and it is to be expected that they will draw up rules to govern possibly a series of competitions which will insure the best working plan and a certain amount of unity and good taste in all the successful designs.

In fact, without betraying their trust, they may very properly design one or even more than one library, if there are to be different types, in order to establish a standard or proper standards.

"It does not matter so much in art what you do, as how you do it."—John M. Carère.

Inspiration

WE refuse as strongly and as confidently as ever to believe that modern architecture is but a matter of composition, devoid of sentiment and individual charm; we refuse to believe that we live in a prosaic matter-of-fact era; for so long as there are chances for strenuous Presidents in the United States, and so long as Carrie Nation waves her little hatchet, we refuse to be convinced that these times do not offer just as much inspiration to the architects as any that went before.

That haste is a new element in architecture we concede regretfully, and venture to suggest that this is perhaps the cause of our blindness. So long as the next job is a matter of more importance to the architect than the one he is working on, so long may we expect our buildings to be either spurious imitations, or barren straightforward compositions.

At the risk of being taunted with being "always positive and sometimes right," we maintain that these times are teeming with incident, color and poetry. We need only recall the purpose of that cargo of Cuban school teachers who recently visited this country on a personally-conducted government tour; or we may remind the reader of Roosevelt's rough riders; or of the colored immune regiment, every man of them having had yellow fever before he started for the tropics on his mission of "benevolent assimilation;" or, again, coming nearer home, let us ask the reader, who has ever walked in the dark through a crowded business quarter of a great American city, where a night-shift has been working fifteen stories or more in the air upon a roofless, wall-less structure, and has listened to the dim sound of rivet-driving, and has seen high against the black vault above a few spectral lines, a few tiny moving figures, and the glare of a few fierce arclights—who, we ask, has looked up at such a sight without marveling? Was there ever anything half so mysterious? We can recall nothing more picturesque and obscure; nothing more inspiring to the architect.

"The rational organization of the urban community is, perhaps, the greatest distinct work which the new century is called on to attend to, and for its performance a new profession is demanded."—The Commercial Advertiser.

The Victorian Era

THE age of humanism, marked by its regard for the individual, as seen in its demand for the abolition of slavery; the strong sentiment toward democratic forms of government, by the enormous extension of free education, free libraries, free hospitals, public parks, recreation-grounds and baths; by its yearnings and efforts toward social betterment, and above all by the almost absolute power held by public opinion, can be identified in no better way than by being called the Victorian Era.

For while other races have accomplished more in special lines, to the Anglo-Saxon, by reason of his love of justice, and by that patience which accomplishes so much in the attainment of justice, it was first given to show that a government based on the right of the individual and deriving its administrative power from the individual might have constructive strength. This made the Anglo-Saxon the mouthpiece of the new spirit in regard to social relations, and made Anglo-Saxon law the model for all nations to whom tidings of the new age had come.

To many of our citizens the mother-country, historically, is not the mother-country actually; but these have come to us to share our heritage, not to bring their own, as when Jacob A. Riis recovered himself from the verge of the grave that he might become an American.

Meanwhile, it behooves us to be worthy of this trust. Time and again England has battled against her own principles, from the time when

> "English men and English thought
> 'Gainst the self-will of England fought"

until now, when we see her trying to destroy virtues like her own in South Africa. We too have already built so many bad bricks into our structure that we cannot afford to be careless. We must not forget that our nation is strong because men, being trusted become trustworthy; because interest and responsibility are theirs; because they spend what they have earned for their own ends. Florence earned the money which the Medici dispensed; but had that great family taken cognizance of the popular will, their structure might have been as permanent as it was splendid. The "Ville de Luxê" of Haussman is dead from the same cause. More splendid and synthetical, with a more obvious unity than that arising from a many-sided popular sentiment, it lacks the vital impulse of the latter, which fulfiling actual needs personally tangible, grow with them, after the fashion of all that lives.

The city which shall survive all those founded on feudal principles, shall, therefore, be a city of the people, made like their government, by the

people and for the people; it shall be the city of fulfilled needs, so knit together, without waste and without clash, that it shall be called at last the City Beautiful.

"—— his love for art, which has a sense not only of its power but of its obligation, which puts itself at the service of great and worthy ideas, which appeals to men as men."—Andrew D. White on Tolstoi.

The Influence of Environment

THE last decade of the nineteenth century added a serious social importance to municipal hygiene, resulting in the opening up and general renewal of old cities and the planning of new ones, with some relations to sunshine and occasional breathing spots.

On this side of the Atlantic we have heard the echoes of Haussmann's teachings, and tangible results here and there prove they have not been unheeded. To Jacob A. Riis, the Danish-American reformer, we owe much, as it is to his persistent efforts that such obnoxious slums as Mulberry Bend have been wiped out, and a movement set on foot whereby a million dollars a year is appropriated for opening up small parks in the city of New York.

The new birth has come through much preaching, and we share to the full the enthusiasm with which he tells us that "schoolyards and schoolgrounds are quite different things;" that "gutters are perilous playgrounds;" that "jails are much more expensive than schools;" that "the ordinary tenements destroy family life, manhood and patriotism;" and that "if you give him full control over a boy's play he will twist his character," arguing that the depraved are 90 per cent. weakness and only 10 per cent. vicious, and that "if a boy has a chance to blow off his steam in an orderly fashion he is apt to grow up a good citizen."

Thus, it will be seen, that in this country the influence of environment upon citizenship and character is being studied with as much care as municipal hygiene. The logical next step is to awaken architects to a realization of the fact that their attitude towards social problems usually shows crass stupidity; and that until they learn to combine monumental effects with *actual social needs*, their services can be as well dispensed with as those of the equally stupid landscape architects who delight in providing the congested poor with "keep-off-the-grass parks."

Under the heading, High Art and and Little Fishes, we publish an article illustrating in our opinion the proper method of embellishing a city upon an eminently sound foundation. There is no reason why the most utilitarian structures should not be made more beautiful and be surrounded with a sufficiency of open space. Likewise, there is no reaaon why our best architects should shun such problems. To the man who masters them a reputation and an increased income may be counted upon; and further, we go so far as to claim that it is along such inventive lines that the greatest possibilities for advancement lie.

"Many of the most characteristic phases of our modern industrial and social development are less than half a century old. Within that period the curriculum of the American college has been transformed."

Creative Scholarship

"TIN millyon dollars to make the Scotch a learned people," said Dooly.

"Who done that?" asked Mr. Hennessy.

"Andrew Carnaggie," says Mr. Dooly. "He reaches down into his pocket where he keeps the change an' pulls up tin millyon bawbies, an' says he, 'Boys, take y'er fill of learnin' an' charge it to me,' he says."

Does this not represent a certain type of ready-made architect? We know of many young men going into business for themselves without experience and without knowledge of actual conditions; able young men who have been through college, and perhaps spent several years abroad, complacently ignorant of living issues at home.

We feel there is a general tendency in all the schools to overlook, and certainly to underestimate, the significant forces of American life in favor of the purchase of a cumbersome ready-made education.

While many deplore the increasing number of elective courses in our colleges and the steadily growing tendency towards business courses, or courses shaped to convert knowledge into an immediate means of earning a living, proving that conditions throughout the country are unfavorable to the development of scholarship, we maintain, nevertheless, there is need of better architectural schools rather than more architectural schools, and that on a purely commercial basis such institutions would attract many students.

Dr. Hugo Muensterberg, of Harvard, hit the nail on the head when he wrote:

"I well remember a long conversation which I had with one of the best English scholars, who came over here to lecture when I had been only a short time in the country, and was without experience in American academic affairs. We spoke

about the discouragingly low level of American scholarship, and he said: 'America will not have first-class scholarship, in the sense in which Germany or England has it, till every professor in the leading universities has at least $10,000 salary, and the best scholars receive $25,000.' I was distinctly shocked, and called it a pessimistic and materalistic view. But he insisted: 'No, the American is not anxious for the money itself; but money is to him the measure of success, and, therefore, the career needs the backing of money to raise it to social respect and attractiveness, and to win over the finer minds. My English acquaintance did not convince me at that time, but the years have convinced me; the years which have brought me into contact with hundreds of students and instructors in the whole land; the years in which I have watched the development of some of the finest students, who hesitated long whether to follow their inclination toward scholarship, and who finally went into law or into business for the sake of social premiums."

To any one familiar with the growth of our architectural schools, the truth of the above is at once apparent. A well-educated young man may temporarily act as instructor, but it is merely as a makeshift until he can get into actual practice. Thus it happens that our schools are administered for the most part by men unable to compete in the active affairs of the profession; and that notwithstanding the self-sacrificing efforts many make to keep abreast of the times, they are usually so poorly paid and so overburdened with mere routine work as to be unable to develop their courses and encourage creative scholarship.

This is all wrong. There should be a man at the head of every architectural school with sufficient leisure to keep abreast of the times, and who, by the very nature of his calling, should be the peer of the ablest in actual practice. This cannot come about until some university puts a premium on creative scholarship; until architecture is studied more systematically and more exhaustively with a view to the development of specialists; and, furthermore, the man the university should take the most pride in developing should be its ownwell-paid professor.

"The time has come when we must build for the future, by laying out large plans."—Springfield Republican.

The Ideal

WE are delighted to find that the belief we have always expressed as to the ideal towards which architects should strive is gaining ground.

Elsewhere we reprint an article by Mr. R. Clipston Sturgis, entitled "Harvard Architecture," in which he shows that in at least one of our great universities a decided sentiment exists in favor of honest architecture. "Rootless, shapeless things" at the whim of different architects are not permitted to spring up under the Cambridge elms, and ever be it to the credit of Harvard that the following part of Mr. Sullivan's essay on "Criticism" does not apply to her:

"Why does the architect go to Oxford to 'copy?' Because he is a half-man, not a full man; because he is devoid of spiritual eyesight, and hence of architectural conscience; because architecture for him is an illusion, not a reality; a business, not an art.

"And why do the men of 'culture,' the trustees, send him to Oxford to 'copy?' Because their minds are warped out of all semblance of shape concerning the first principles, the kindergarten principles, of the architectural art; because architecture with them is a *fad*, not a reality!

"And why is all this? Why does the University of Chicago do this? First, because a genuine system of architectural education does not exist, and, moreover, would not be tolerated in any of the architectural schools.

"Secondly, because practising architects do not believe in their art, do not know it, do not want to know it, and have no love for it!

"Thirdly, because a vital, human, democratic theory of architectural criticism does not exist, and, perhaps, never will exist as a popular voice.

"Fourthly, because the people at large, generally speaking, know and care nothing about the architectural art, believing it to be, for them, a closed book; whereas, in reality, and in all humanity it should be very near, very dear and very intelligible to them—because it should be, and a real architecture must be, of, for and by them.

"And so on, and so on.

"Thus you see, still more clearly, I trust, my lad, that the real architectural critic has much to do—a rank field ready for tillage and harvest, I should say.

"So get to work, my lad—you are needed!

"But let me say a final, cautioning word, my boy: *The true critic destroys, only that he may the better build!*

"And if it be true, as I hold, that the function of the architect is, in reality, in right-mindedness, in wholesomeness, in integrity and in whole manliness to interpret his people, to initiate buildings that shall correspond to the real, not the fictitious wants of the people; and that he shall create buildings which shall come naturally, logi-

cally, and poetically out of all the conditions—so let it be the duty of the critic to see to it that he does this and not something else and contrary."

"Let us hope that our new structural poets may give us a beauty and magnificence hitherto undreamt of, and that architecture may again captivate the public and be the boast and pride of the coming century."—Prof. Atchison.

A Course in Modern City-Making

IN America we have now and then a happy faculty of achieving results without the assistance of well-established systematic organizations. In the touch and-go of modern affairs we adapt ourselves to new conditions and create an organization with astounding celerity. So it happens that the city of Washington is now having its future development studied by a commission composed of two architects, a landscape architect and a sculptor, while a competition has already been held for a memorial bridge across the Potomac, in which it was stipulated that each design should be the joint product of an architect and an engineer. In the case of the National Maine monument an architect and sculptor were in each case responsible for the designs submitted. Likewise, to further illustrate the tendency of associating specialists with one another to obtain more harmonious results, it may be noted that several railway companies have added a landscape architect or horticulturist to their force of designers. Thus in these and in many other instances men of affairs have awakened to a realization of the interdependence of one specialist's work upon another's.

Engineers employ architects, architects more frequently employ engineers, and both begin to realize their obligation to the other, and yet no college has established a course in monumental engineering!

In an able article Mr. Montgomery Schuyler points out that "in France there is a professorship of architecture adjoined to the Department of Roads and Bridges," adding that "it is fair to suppose that it has had something to do with the vast superiority of the bridges across the Seine; for example, over the bridges across the Harlem."

Then, again, in the increasing number of improvement societies it is customary to appoint a committee of experts representing different professions—even real estate operators do the same in a haphazard way, and yet no college has as yet created a department to meet the real and growing demand for specialists on modern city-making. Such a postgraduate course, including lectures on social economy, is more needed than special courses, on landscape architecture, which seem to be the latest sign of advancement. If our architectural schools do not seize the idea, the engineering schools will, and then architecture will be in danger of losing its supremacy.

"In carrying out your work, let me warn you to avoid the specialist, who, seeing much in little, does not see very far.—John M. Carère.

The Tendency

ALL who study recent tendencies will observe in the most scientific and modern planning that an attempt is made to get twofold and even greater use out of a given area. In the lofty building we have an illustration where tier upon tier of offices are superimposed to a great height, indefinitely multiplying the ground area.

Along streets superimposed traffic routes are common; and along water fronts the requirements of commerce and recreation are often combined to mutual advantage. Beautifully wooded driveways and walks skirt both banks of the Seine, while on a lower level a great river traffic is conducted independently in an economical and orderly manner, and has recently been supplemented by a covered railway.

In fact, under the park like Avenue Richard le Noir, a greater water traffic is carried on, entirely out of sight and hearing, than enters most of the larger ports of France.

When it is realized that Haussmann, in destroying the congested and unhealthy Paris of forty years ago, increased the density of population in proportion to increased verdure and openness, we do not have to look to recent examples of city-making to learn how far American cities are behind the times in symmetrical development.

The multiplication of human wants since his day has made the problem even more intricate; and in the United States, where the multiplicity of conduits, pipes and wires is greatest, where new systems are installed with startling rapidity, it is imperative that more uniform methods should prevail. Disastrous accidents, continual and unnecessary expense must inevitably result in the employment of better experts and in the adoption of less haphazard methods than those now in vogue.

"Collectively, a city is rich, and to expect much well done with poor materials and for small pay, is surely to invite dishonesty and cheap results."—Mayor C. E. Bolton.

Women Not Wanted!

WHAT'S this we hear? Women not wanted in municipal art societies! Not wanted in improvement work where they are already leaders!

The idea is absurd. Those who express themselves in this manner must be malicious, or either utterly ignorant of the great influence exerted by them in many cities.

Mrs. Condé-Hamlin, the energetic and able President of the Women's Civic League of St. Paul, has done more to awaken interest in necessary civic improvements, and has been instrumental in bringing about more reforms than any man in the Northwest. Mrs. Louis Marion McCall was the mainspring in bringing about the formation of the St. Louis Chapter of the American League for Civic Improvement. Mrs. William Ellicott, of Baltimore, during her long incumbency, has proven so efficient that she might well be called the permanent President of the Arundel Club. Miss Myra Dock, of Harrisburg, is the life and soul of the movement in her city, (and one of the State Foresters as well). Mrs. Hall and Mrs. Perkins in Chicago, Mrs. Stevenson, Mrs. Lundy and Mrs. Wister in Philadelphia, and so on and so on, not to mention Miss Jessie Goode, of Springfield, Ohio, the indefatigable organizer of the American League for Civic Improvement, are giving more time than any man could give to the work; and but for them, in many cases, the flickering flame might go out entirely.

No. Do not discourage the ladies. They know when to step aside. They are not self-seeking. And moreover, through school and church work they can awaken a new interest and a real desire for better surroundings that men would never accomplish. In short, every one who has closely observed the working of things along these lines throughout the country during the past year knows that many a city owes a park, a playground or a rest-room to their unaided efforts.

> *"If architecture be not rooted in the life, in the needs of existing mankind, then will it lose the direct, animating vivifying quality, and it will sink down to the depth of a wretched level, even ceasing to be an art."—Otto Wagner.*

Civic Improvement Literature

THE past year has contributed some much-needed literature on the subject of civic betterment.

Aside from the many valuable articles that have appeared from time to time in the periodicals and daily press, a little book, admirably classified and carefully compiled, covers the range of civic betterment in many countries. It is by Charles Mulford Robinson (Putnam's Sons), and is entitled "The Improvement of Towns and Cities."

"School Architecture," by Edmund March Wheelwright (Rogers & Manson), is a very valuable and freely illustrated volume, in which a general view is given of typical examples of the schools of most of the countries in which public education is well developed. While primarily an architectural work, it ably covers the general requirements and features of schools, elementary, secondary, manual and training-schools for teachers, and further, goes exhaustively into their heating, ventilation and sanitation, concluding with a specification for an American school.

By a strange coincidence, two valuable and timely pamphlets were issued from Springfield, Mass., and Ohio, respectively—the first a series of essays originally published in the Springfield *Republican*, entitled, "Let Us Make a Beautiful City of Springfield, Mass.;" the second, a quarterly magazine devoted to the work of improvement societies throughout the country. Both are prepared with a view to giving a directing impulse to improvements contemplated and necessary, and the latter represents the American League for Civic Improvement. Both should be read.

The United States Department of Agriculture has recently issued a pamphlet, "Tree-planting on Rural Schoolground," by Wm. L. Hall, of the Bureau of Forestry. In the preface, acknowledgment is made to Mr. Frederick Law Olmstead, Jr., for suggestions upon landscape architecture, which have been incorporated. The paper deals with the present condition and needs of rural schoolground, and indicates methods for their improvement. The information and advice apply to country churchyards and schoolyards in many towns and villages. Arbor Day and schoolground planting are properly considered under one head, and the need of better methods and the advantages to be secured are ably discussed. The very inferior illustrations are yet good enough to show how unprotected, bleak and inhospitable most schoolyards are.

A pamphlet widely distributed by the publishers of the *Youth's Companion*, entitled "How to Set Out Trees and Shrubbery," and three reprinted articles from the same magazine, by President Andrew S. Draper, of the University of Illinois; Hon. James Wilson, Secretary of Agriculture, and William H. Barnes, Secretary of Horticulture, Topeka, Kan., are calculated to increase the observance of Arbor Day, with a view to the improvement of school grounds.

Senate Document No. 94 of the Second Session of the Fifty-Sixth Congress is an illustrated volume of papers relating to the improvement of the city of Washington, compiled by Mr. Glenn Brown, Secretary of the American Institute of Architects, with an introduction by Charles Moore, Clerk of Senate Committee on the District of Columbia. It may be studied with advantage

by civic authorities, and is a gratifying illustration of the growing influence of the profession of architecture.

Mention must also be made of Edwin L. Shney's book, "Factory People and Their Employers," in which he shows that it pays to treat employees liberally and to insure them healthful and even beautiful surroundings; and further, that factory towns need not be repellant places to live in.

"It is a sad fact, but a hard fact, that American building is demoralized, and the architect is not only mentally unhinged from his art, but socially and economically out of joint with his time."—Louis H. Sullivan.

Civic Patriotism and Journalism

THE *Springfield Republican* has struck a new note in journalism, and one that should be imitated and followed by at least one enterprising newspaper in every wide-awake community. There are spots to be redeemed in every town. Every city has certain natural advantages that should be exploited, certain abuses that should be condemned, and certain requirements dependent upon civic pride that should be generally recognized. Let some local journalist work on the lines laid down by the accomplished contributor to the *Springfield Republican*, and in each town where the experiment is tried there will be a general awakening. By exhorting and appealing to the *amour propre* of every good citizen, public and private aid will be enlisted, and a good and needed work will be ultimately started. More expert advice and less politics are needed. Any editor may harp upon this theme to good advantage. He may further advocate the appointment of a permanent non-partisan metropolitan commission, which should be empowered to employ one or more experts to aid in the preparation of a comprehensive plan on which the city should gradually expand and develop.

"The most modern of the modern in architecture are indeed our existing great cities. Their earlier and smaller dimensions have originated an infinite number of new questions whose solution is expected by means of architecture."—Otto Wagner.

Lack of Purpose

THE awards for architectural design at the Paris Exhibition only too plainly show how lacking our architecture is in purpose. No Grand Prize was awarded, while McKim, Mead & White, and Boring & Tilton, two firms whose work is utterly dissimilar, were the only recipients of gold medals. This is all the more significant, when it is remembered that promiscuous honors of some sort or other were given to the majority of our exhibitors.

"Architecture, then, from the point of view from which I am asking the reader to regard it —and the only point of view in which it is worth the serious regard of thoughtful people—is the art of erecting expressive and beautiful buildings."—Alfred H. Churchill.

The New Pace

THE most important task confronting a well-established architect with a growing practice is that of organization. He must have such a well-trained force as not to make his absence felt; and, therefore, in order to assure a uniform class of design he must bend every effort to surround himself with loyal subordinates, who, through years of training, have learned every branch of office routine as well as the methods of design of their employer. To be sure, the wide range of experience of the employer cannot be instilled into any of his employees, but in so far as a man stamps his personality upon his subordinates, so much more will he be able to rely upon them and be free to extend his practice.

Wholesale production under other methods is only commerce, and nothing is more demoralizing to the growth of architecture than the simultaneous output of many buildings from one office in different styles.

Perhaps it is to be regretted that the day of the individual designer has passed, but there is consolation in the fact that efficient office forces can be organized to rough out a great number of designs, more or less, by rule of thumb, thus enabling the architect to concentrate his own efforts and give his undivided attention to the purely architectural expression of each problem.

"We should learn to encourage the beautiful, for the useful encourages itself."—Goethe.

Success

IT may be profitably noted that success in architecture is no longer so much measured by the amount of work a man does as by the quality of the work he does.

The "succès de snobism," or "succès d'estime," is yet a disheartening handicap to the sincere worker without social backing and influential friends, and it will probably continue to supplant more deserved success in the eyes of the average layman; yet, on the whole, the standards of the profession are advancing with astounding

rapidity, and the profession, in consequence, is beginning to control the allotment of the better class of work. The day of the-go-as-you-please scramble has passed, and while kissing may go by favor outside the profession, within it is becoming more and more a question of the survival of the most efficient.

This is as it should be, and is the highest tribute that can be paid to the architectural fraternity.

"The essential thing is the wise, far-reaching plan, and the intelligent, persistent execution of it."—Springfield Republican.

The Rejuvenating of the Institute

IT is unfortunately true that the American Institute of Architects has not, for some years, enjoyed its old respect. In saying this, we are but echoing the unconcealed opinion of many of its most worthy members, and to still further bear out the unpleasant statement, we quote from a letter written less than a year ago by a former supervising architect of the Treasury Department: "My experience," he said, "with that office early satisfied me that any improvement therein should be very radical and permanent, and that the first step towards a permanent improvement must be to divorce it from the Treasury Department by making it an independent bureau of the government, like 'The Coast Survey,' or the 'Lighthouse Board,' instead of a mere 'office' of the Treasury Department, and as such, too much subjected to political influence. It is a little singular that, in my efforts for this radical and permanent improvement, the necessity for which was evident, the strongest opposition I experienced was from the self-interested 'plan-factory' and commercial elements in the American Institute of Architects, of which I was at the time, and still am, a Fellow."

This speaks for itself; but many things have transpired during the past year, and, in a quiet way, Mr. Robert S. Peabody and his officers have given the Institute a powerful antidote. By publicly branding a notorious architect of Chicago, and a member of a prosperous firm of New York, for their participation in the scandalous Pennsylvania State Capitol intrigue, confidence has been restored. The Institute has recovered from its discreditable inaction, and the young men of the profession may now ally themselves with it, feeling sure it will never again allow the shameless rapacity of any of its members to be passed by without rebuke.

The Institute may be counted upon to uphold the dignity of the profession in the future. It negotiates with the highest authorities, and is instrumental in throwing open government work to architects at large. It is the diplomatic body of the profession, and, as has been pointed out, "it stands for the security of professional practice."

Every ambitious young man should join it. Its chapters do not compete with the local organizations of the "League." In New York, Philadelphia, and other cities, the local chapters are seldom in evidence; but in their own sphere they have a place inseparable to a strongly centralized national body, thus making membership in it indespensable to the continued prosperity of every architect. In certain cities where its chapters have not the strength to command general attention, its influence in professional matters is exerted indirectly. Recently an officer of the Institute called a meeting in the rooms of the local club, of which he is also a member, to which over thirty architects responded. After hearing his suggestion, proper action was taken, and thus that city aided in accomplishing the Institute's purpose.

"While there is still so much to be done for art in the United States, in architecture your country now leads all others, and it is in architecture that the young man is going to have his greatest chance. This is due to the intense progressiveness of the people."—Prof. Hubert Herkomer.

The Growing Influence of the League

THE League must not be regarded as a junior organization even though most of its members have not long been in practice for themselves. It has a field of its own. It stands for the advancement of American architecture before the promotion of architectural practice.

At three annual conventions it has inaugurated and sustained a working policy for scattered organizations throughout the country, and the undiminshed enthusiasm displayed at each succeeding reunion and the results obtained, insure it a useful future. The work has been done by the various units of the League rather than by the central body, showing greater steadiness, year by year, and under the conservative presidency of Mr. J. C. Llewellyn it is now able to point to several undertakings that have borne fruit.

It was the League that first took up the matter of municipal art by endorsing the group plan for the new civic centre for the city of Cleveland; and its Committee upon Municipal Art stimulated a new interest in the subject, due partly, no doubt, to the publication of an invaluable little book by one of its members entitled, "The Improvement of Towns and Cities," which must re-

main a standard reference work for many years to come. The interest thus aroused was followed by the Institute considering plans for the beautification of the national Capitol, resulting in the appointment by Congress of a commission consisting of Daniel H. Burnham, of Chicago; Chas. F. McKim, of New York, and Frederick Law Olmstead, Jr., of Boston, to visit the most beautiful cities of Europe with a view to studying what has been done abroad, which might suggest a line of action to be adopted in the improvement of Washington.

The League is an annual referendum of enthusiasts, and scrupulously avoids any tendency towards more complete federation.

While having declared itself as opposed to allying itself with the Institute, it is the intention to establish a community of interests rather than to waste its energies and prestige by opposing any of the well-considered policies of the older body.

"Any art worth the name must be evolved by the demands of contemporary society."—Brooks Adams.

The Philadelphia Convention

THE third annual convention of the Architectural League of America was entertained by the T-Square Club from May 23d to 25th inclusive. Business sessions were conducted nearly continuously, taking place in the gallery of the Art Club, at the University of Pennsylvania (where a luncheon was served in the School of Architecture by the Seniors in cap and gown), on the steamer to New Castle, Del., and at the farewell banquet in Horticultural Hall; considered by many the most important session of all. As usual, the enthusiasm was sustained to the last, and every one returned home stimulated to higher endeavor and more steadfastly devoted to architecture as an art.

Mr. Claude Fayette Bragdon, of Rochester, was the first to arouse the convention. His able paper, "Mysticism and Architecture," illustrated by rapid sketches on the blackboard, was constantly interrupted by applause. It was supplemented by an equally brilliant essay entitled, "The Relation of Color to Form in Architectural Design," by Prof. Newton A. Wells. The reading of reports from different clubs provoked warm discussion and a valuable interchange of ideas. Mr. Chas. F. Caffin's address, "Intellectual Honesty in Architectural Design," was right from the shoulder, and not altogether appreciated, fair and just as many of his criticisms were. In praising the engineer to the disparagement of the architect, he offered Mr. Cass Gilbert an opportunity to popularize himself, which the latter was not slow to seize. He showed that structural difficulties, often requiring the services of an engineer to solve, do not lessen the architect's power and responsibility, but rather increases his command by requiring more executive ability and greater broadmindedness, concluding by asserting that the engineer would always be the servant of the architect. Mr. Clarence Blackall, of Boston; Mr. John Calvin Stevens, of Portland, Me.; Mr. Julius Harder, of New York, and Mr. Sylvester Baxter, of Boston, each added much to the success of the reunion, and contributed many new and stimulating ideas, which have been incorporated in the official report.

"We can advance ourselves neither by ostentation nor by imitation."—Brooks Adams.

A Seal

THE emblem of the Washington Club is much the best design of its kind yet adopted.

Its local significance, portrayed by the dome of the Capitol and an American note suggested by the spread-eagle and shield, are by no means the best qualities it possesses. In the first place it composes well, although no better than Mr. Wilson Eyre's figure on the T-Square Club seal; and secondly, it has a vigorous architectural character which is eminently appropriate. The suggestion of a United States shield is given a clever Ionic touch, while the eagle's wings have been conventionally treated; likewise, an artistic band frames the whole, and yet without confusing the well-defined top and bottom of the design.

We regret we do not know the designer's name, but are inclined to think it originated from the same hand that drew the clever cartouches surmounting a number of recently-erected post-office buildings, many being illustrated as decorative headings in this volume.

"The soul of art is character."—Prof. Huber Herkomer.

Mural Paintings

MR. Abbey has added to his series of mural paintings in the Boston Public Library; except for these and a few notable decorations in private houses and hotels little has been done during the past year in the United States. But abroad, especially in France, many able painters have been kept busy decorating interiors. In fact, high art is now and again used as an advertising medium; and so great a man as Alphonse de Neuville,

recently championed the cause of artistic street signs and symbols. For years, in the Gare St. Lazare, many small oil-paintings, neatly framed, have been displayed, illustrating the beauties of the country through which the railway passes; but it has remained for the Paris, Lyons & Mediterranean Railway to make the mural decorations in its new station "one of the sights of Paris."

Travelers do not usually associate railway stations with ideas of art and luxury, yet one finds them in both the new railway stations of the French metropolis. In the Gare de Lyons there are two palatial *salles de buffet*, the walls and ceilings of which have been decorated, and some twenty-seven well-known French artists, including such names as Flameng, Maignan, Genex, Rosset, Granger, Billotte, Allègre, Burnand, Montenard, Olive, Carl Rosa, Latouche and St. Pierre. The range of subject selected is varied, including landscapes and conventionalized painting symbolizing Paris, Monte Carlo, Nice, etc., in allegories representing characteristic phases of life in each place.

Perhaps some day our own people may be appealed to in an equally dignified and vivid manner; if so, may it prove a profitable experiment.

"There, in the very heart of the roar and confusion of crowded Paris, Puvis de Chavannes' symbolic figures dwell in peace and calm, offering dreams of the past and future, more lasting and greater than the deeds of a day."—Chas. Mulford Robinson.

The T-Square Club

THE T-Square Club has done itself great credit under the presidency of Mr. George B. Page. The syllabus of the year is the third and best of the three in which a series of related programs have constituted the year's work in monthly competition. In the first an attempt was made to cultivate more logical thought by relating the problems to one another, and a domestic establishment was designed taking up house, garden, stable and accessories one by one, terminating in a general review which involved a bird's-eye perspective of the entire property. It was the first scholarship competition, and was won by Mr. Lloyd Titus. The next year a wider range of subjects was determined upon, and a series of entrances, including an entrance to a country church, to a landed estate, to a manufacturing establishment, to the Nicaragua Canal, to a cemetery, to a public park and to a boulevard were chosen, and the designs submitted showed gratifying results. Mr. Wetherill P. Trout proved the winner. The six problems for the present season bear upon a series of subjects more or less sociological, devoted exclusively to civic conditions and municipal embellishment. In these and along other lines the President has taken up the lead established by his predecessor, Mr. Adin B. Lacey, so that the Club has more than once made itself felt in public affairs. Its recently issued catalogue, edited by Mr. Maurice Feustman, again leads in novelty and resourcefulness, and once more includes some trenchant editorials worth reading. The Club is also holding a series of private exhibitions of individual illustrators' work, which thus far have proved interesting and stimulating. Having entertained the third annual convention of the Architectural League of America the present administration will go down in club history as one of the most eventful in its long and useful career.

"The style of steel and glass and clay products, originating in France and England, developed principally in France and Germany, adopted throughout the civilized world, and just beginning to assume characteristic decorative expression—the only true style of the century."—R. J. Coolidge, Jr.

Club Catalogues

THE architectural press has been unanimous in trying to frown down the now frequent practice of publishing a catalogue in conjunction with annual exhibitions. While there may be reasons for their unanimity other than the invasion of the advertising field, there is no denying that these publications, amateurish as many are, have been a great force in stimulating local endeavor. And, further, the rivalry which has been thus engendered is most clearly evident in the friendly interchange of publications and the eagerness with which they are studied.

While it is not our purpose to discuss the right and wrong of soliciting advertisements, we should like to say a word upon the subject of purely money-making catalogues, where a low-standard book is produced and where the spirit of rivalry and progressiveness is altogether out of proportion to the amount of space devoted to advertising. Certainly, when one of the most prosperous and largest architectural societies of the United States sends out its circulars, requesting architects to submit drawings to their Catalogue Committee for consideration and possible publication, requiring that the freight shall be paid by the exhibitor; and when such a society makes a practice of selling the cuts to the exhibitor after they have been used (when it is the custom of other societies to give them to him), we are inclined to think that the virtue of the architectural club has been lost, and that the

architectural press is right in condemning the practice. It must be remembered, however, that the catalogue came into existence as a souvenir and remains the financial agent making exhibitions possible.

Thus the usefulness of the exhibition must be considered, as the abolition of the one means the abolition of the other. So long as the money derived from advertising is devoted exclusively to exhibition purposes, to the improvement of the exhibition and catalogue, to the importation of drawings from foreign countries, to the securing of lecturers to help educate those interested in the advancement of architecture, it remains a legitimate occupation for the architect, which none will deny. But when a society becomes arrogant and unmindful of its obligations, we are inclined to believe that the practice is not to the advancement of the profession.

The first catalogue issued by the Detroit Architectural Club was a work of art, from the printers' standpoint, and one of the most fully illustrated that has yet appeared.

Last year the Washington Club issued the most sumptuous volume we have yet seen; and for two years the influential Chicago Club has brought out a volume without advertisements! This has been done by soliciting aid from "patrons" whose names as such are printed in the volume, and in that many architects are among the contributors it is evident that its usefulness is recognized. Furthermore, it should be stated that during the past two years the Chicago catalogue has expressed a more consistent and tenacious adherence to the underlying principles governing local endeavor than any of its rivals. In short, it may be said that an interest attaches to these volumes that the regular periodicals can never usurp so long as they continue to represent the individual efforts and unselfish aspirations of the serious, hard-working, aspiring younger element of the profession.

"Our designers have hardly studied the rich resources of our plant life long and patiently enough to evolve national types of ornament."—Emil Lorch.

The Toronto Club

TORONTO has a club of active, ambitious young men, who first made themselves known in the States by sending a delegate to the Cleveland Convention, resulting in the formation of the "Architectural League of America." They call it the "Architectural Eighteen Club," and it is due to the fact that it was a charter member of the League that the League assumed its international title. During the past year it held the first architectural exhibition of any size ever held in the Dominion, and, owing to its enterprise, was the first on this Continent to show a complete set of drawings for the buildings of the Pan-American Exhibition.

Alert to the requirements of the day, and wishing to be among the leaders in matters of municipal art, it was instrumental in bringing about a couple of largely attended lectures on the subject. It has adopted a scheme of education which is calculated to interest the students and draughtsmen of Toronto, and in other ways is rivaling the Ontario Association, whose handsome quarters in the same city indicate the existence of still further organized architectural endeavor.

It is gratifying to find the work of the League spreading beyond the borders of the States, and to be able to look forward to a hearty greeting at the next convention which is to be held over the border under the auspices of this small but valiant club.

"Thus may be established a propaganda in the interests of a warmer comradeship, a purer practice and a nobler art."—Henry Van Brunt.

The Past Year in England

WE quote from the facile pen of Mr. Raffles Davison, editor of the *British Architect:*

"The last year of the nineteenth century has not been in anywise remarkable so far as British architecture is concerned. A number of important building projects have been initiated, it is true, but they did not appear likely to lead to any striking development in architectural art. The designs submitted for the frontages of the eastern portion of the Strand, as it is to be, when the new thoroughfare to Holborn is opened out, by no means realized the expectations that were formed when the names of the architects invited to send in designs were made known. The conditions were scarcely favorable, perhaps, and the time allowed for their preparation was somewhat short. But, anyhow, none of the invited architects rose to the height of a great occasion, and the opportunity for a fine architectural development was lost."

We would add that the designs we have seen for this much-needed improvement are even more disappointing than the proposed architectural treatment of the Victoria Memorial commented upon elsewhere. We will not, however, dispute the following, though our own domestic architecture is second to none in compactness, and often rivals that of England in its home-like charm:

"England now stands easily first amongst all nations in regard to her domestic architecture, and

for this result the nineteenth century is largely responsible. From the time when Norman Shaw and Eden Nesfield first began to charm us with their original treatment of old work, so skilfully adapted to modern requirements, down to the present we have advanced the domestic architecture of this country to a point beyond which it seems difficult to imagine further progress in the direction of convenience, if not of art."

* * * * * * * * * *

Many of our readers will be glad to learn that where Little Dorrit used to wander in the vicinity of the Marshalsea Prison, London, a public playground has recently been opened and named after Dicken's heroine. This being but one of many tangible results contributing to social betterment and the larger needs of the community.

"Paris, Berlin, Rome, Vienna, and many smaller cities, have adopted regulations for the external appearance of their buildings as naturally as for the sanitary condition of the structures."—Charles Mulford Robinson.

A Protest

WE wish to enter a vigorous protest against the obliging architect—against the man who is ever ready to give gratuitous professional advice and sometimes prepares expensive drawings for nothing in order to interest possible clients. We wish to condemn the man who gives his time to the adjustment of legal difficulties without being paid for it; who works early and late selecting and arranging furniture and decorations for clients who pay him only a five per cent. commission on the cost of the bare structure, and we wish to rebuke the timid architect who is foolish enough to pay the specialist—heating, lighting, sanitary or structural expert, whatever he may be—who may have to be consulted, from his own commission. It is wrong. It demoralizes the profession and is belittling to the architect.

Why should an architect give an opinion, on which often hinges a vast expenditure, for nothing, when a lawyer or a doctor receives a large fee for no more important advice? Surely, the architect's experience and training are as costly and as laborious for him to obtain as that of other professional men, and since the service rendered is as great, it should be as fully paid for.

It is not so many years since Mr. Daniel H. Burnham had occasion to give the then Secretary of the Treasury a very plain talking to on these subjects, and to his bold stand we owe much of the increasing prestige of the profession.

In Mr. Edmund M. Wheelwright, Boston has a champion of professional rights to be proud of. As City Architect he made himself felt and added a dignity to his office not often equaled. Likewise, Mr. Cass Gilbert has a way of asserting himself before a committee that is as enlightening to them as it is benefiting to the cause of higher standards in architectural practice.

The fear of offending is unreasonable if an architect is simply standing up for his rights; and the more direct he is in securing them the more he will be respected. To refuse to do work he is not to be paid for, and to ask for extra compensation when outside work is thrust upon him, may occasionally lead to a disagreement; if so, let him console himself by remembering, that "you cannot make an omelet without breaking eggs."

"American architecture has shown such marvelous improvement and so much of progress during the last decade, that attentive interest in the present and hopefulness with regard to the future, seem most natural."—Prof. H. Langford Warren.

A Forward Policy

WE congratulate the Institute upon having induced Secretary Gage to adopt the following noteworthy and important rules to facilitate the working of the Treasury Act under which government competitions will be held in the future:

(1) That the jury of award should be chosen first of all; should have the programme of the projected building submitted to it, so as to become thoroughly familiar with its details, and be able to make suggestions of value, and should have a voice in the selection of the list of competitors.

(2) That the jury should be paid something for the time it actually spends in its work, besides its traveling and other necessary expenses, which it already receives.

(3) That the jury visit the site of the projected building in every instance, so as to be the better able to judge of the peculiar adaptation of the plans to the surroundings.

"It is full time for us to say with Michelangelo, 'We go our way alone.' It is for this purpose I take it that American art was called into existence, and we must let no criticism deter us, and no past fetter us."—William Ordway Partridge.

Pure Design

WE are glad the term pure design, meaning unaffected, straightforward, and simple design, has been used so much of late in the discussion of shams, artifices and the florid slang of architecture generally, since the counterfeit and he real thing cannot be brought face to face to

often. Moreover, the term suggests a seeking after knowledge and a desire for something better than what we have been accustomed to, that is most encouraging. It suggests a consciousness gradually dawning in the architectural mind that there is an inspiring present demanding visible expression, and a gradual awakening to the fact that while "the study of the work of the past goes far in all arts and sciences to suggest, to stimulate and to encourage the present," yet such study is elementary and superfluous in comparison with reliable contemporaneous observation. While art growth represents evolution rather than revolution, the now frequent use of the phrase pure design indicates that the styles of the past are being regarded as mere stepping-stones, which should never be confounded with bed-rock principles.

The living architecture of the twentieth century has comfort and the amelioration of the condition of the people as its strongest characteristics. The impulse of fraternity is the romance of modern life. Therefore, design with distinction and taste, bearing these truths in mind, and the result will be neither archeological nor spurious adaptations.

"We must hope that the living vigor of humanity will break through the excessive monotony of modern arrangements, and assert itself in new forms."—Madame Belloc.

Reliable Observation

IS there a national sentiment seeking a visible expression in the United States? Or have we failed to assimilate our foreign population so that as a people we have no ideals? These questions must suggest themselves to every artist's mind, even if they remain unanswered in his work. Possibly, the theme is too big for the average artist to grasp; or perhaps he does not try to. However this may be, it is strange there is no architect whose work recalls early American history—the sturdy, pure and simple life of our forefathers—as Howard Pyle's does in illustration. To be sure, we have a lot of producers of new old Colonial which sometimes pleases without giving intellectual delight, but being neither true to the past nor to the present, it is hardly worthy of consideration.

In our best modern attempts our work is usually tainted by some foreign affectation, as we are often afraid to let a straightforward piece of construction speak for itself; and in covering it with meaningless decoration we suppress its native eloquence and invest it with mockery.

Marvelous discoveries and new triumphs have become such ordinary archievements that we fail to appreciate the wonder of the Marconi signal system and the new sight of the X-ray machine. We are slow to observe the significance of these progressive changes. And when Mr. Marconi announces that his wireless system requires a receiving station two or three hundred feet high, the architect sees only a monstrous scaffold by the sea, and does not think of how his Venetian confréres decorated the flag-standards in St. Mark's Square; nor does it occur to him that these receiving stations must become conspicuous beacons and, in time, perhaps, the great wayside monuments of the world. But it is not necessary to look into the future. If our architects could only see the present clearly they would be doing better work.

Aside from the esthetic and sentimental viewpoint they are slow to grasp the practical requirements of an everyday problem.

Ignoring those who wilfully misrepresent history and blindly subordinate the function of a structure to produce a capricious effect, there are many honest designers who, through a lack of ability to observe and assimilate correctly, fail utterly in meeting actual requirements.

Every problem is a new one.

The designer who begins by making a list of all its requirements, arranging them in order and classifying them in a systematic manner, from time to time noting the slightest deviation from any similar problem he has ever attempted to solve, and who gives his undivided attention to the data thus obtained, without muddling his brain with foreign ideas, will soon train himself to see clearly, and will gain a new confidence in architecture when he learns he can rely upon study and observation.

An imaginative person will not only meet all the requirements, but he will evolve an expression to interpret them.

What was at first difficult puzzling and without art possibilities, has only to be analyzed and reduced to perfect orderliness for the true artist to find in it a counterbalancing note of beauty. It is always there, if but seldom found.

"If it is not presumptious, we should like to offer a query for the consideration of American architects. Is not artistic form just as much a peculiarity of race as is language?

Are American architects more likely to express themselves truly and freely in styles borrowed from France and Germany and Italy than their authors would be if they wrote their books in French, German and Italian? An American style may come, but it will not come because America is a great industrial country with a vast population. It will come when there is a body of the population possessed with the creative artistic spirit."—The Spectator.

Luxury and Waste

IN his address to the sculptors who collaborated in the embellishment of the Sieges Allee, at Berlin, last December, Emperor William alluded to "the cultivation of the ideal as the highest mission of civilization."

"Our sculpture," he said, "stands to-day pure from modern tendencies. Do not give up the great principles of the old art which thrusts itself beyond the esthetic laws. It is the workshop art, the proneness to more technical tasks, which leads to a sinning against the very wells of art. Art, furthermore, should educate the people and offer ideals to the lower classes, after a hard day's toil. The great ideals have been with the Germans a lasting good, while they have been more or less lost with other peoples.

"It only remains for the Germans to preserve, foster, and hand down to posterity these great ideals. The working classes must be edified by means of the beautiful. If art represents misery as more hideous than it is, it sins against the German people. The cultivation of the ideal is the highest mission of civilization, and if we are to be and to remain a model for other nations in this respect, the whole people must work in unison. Art helps when it raises the people, but not when it runs to the gutter. A true artist does not require to be cried up in the market-place. The great masters of Greece and Italy at the Renaissance knew nothing of the present-day newspaper advertising.

"They worked as God gave them inspiration, and let the people clatter as they pleased. It is for the cultivation of this feeling that I need you. I thank you for having accomplished such work in the Sieges Allee. The impression it exercises on strangers is stupendous. In all lands there is the deepest respect for German sculpture. May this be maintained."

"The Sieges Allee," known in English as "The Avenue of Victory," has been embellished by thirty-two exedras, each displaying three portrait statues; the series illustrating various epochs in Hohenzollern history. At a conservative estimate and if executed by contract they would cost at least $25,000 a piece in the United States, and collectively they would represent an outlay of $800,000.

Eight hundred thousand dollars spent on the embellishment of a single thoroughfare!

And for the purpose of aiding in the cultivation of the ideal! What do you think of that?

Does it represent extravagant luxury or criminal waste?

Before considering the answer, think of the effect the introduction of a bill into Congress asking for such an appropriation for such a purpose would have.

The mover would be derided and laughed to scorn. He would be called "the Great American Humorist;" and long before completing his address he would be urged by many voices "to go way back off the earth and sit down."

And yet the Sieges Allee is but one of the monumental features of modern Berlin, and trifling in comparison with the Avenue of Sphinxes at Luxor and many another pageant of antiquity.

The ANNUAL claims it is no extravagance, believing every nation should enshrine its history, and more especially since history proves that such patriotic investments pay well in the long run.

Listen to the words of Mr. Brooks Adams: "I venture to assert that no investment ever yielded such a large return, through so long a period, as that made by Pericles on the Acropolis. To-day, those ruins are the best assets that Greece owns; and every year Americans leave some portion of the $100,000,000 I just mentioned in the hands of the Athenians as their contribution to the tax which Greek genius still levies on the world."

In the able article from which the above is quoted, Mr. Adams shows that $100,000,000 a year is squandered abroad because Americans are attracted across the ocean to more beautiful cities, where more congenial surroundings and a more leisurely life induces even the hard-fisted business man to spend his money; arguing, that if our own cities were equally attractive, this vast drain on our resources would cease, and that what our people would then spend abroad would be counterbalanced by expenditures made by foreign tourists to the United States!

"The greatest economic pitfall of our Western civilization is, in my judgment, waste; and our chief item of waste is the leakage of income to Europe." Thus again he pleads for public art in America, placing it entirely on an economic basis, and showing conclusively that it is a good investment, not only financially but primarily in the cultivation of the ideal. Public art to him is the test of the greatness of a people.

"We have made a beginning in parks and museums, but these only reach the few in their leisure hours. We must bring art into the street so the inhabitants may always be surrounded by a beautiful environment." — *Prof. John Quincy Adams.*

Theodore L. De Vinne

BOTH Yale and Columbia Universities at their last commencements conferred the honorary degree of Master of Arts upon Mr. Theodore L.

de Vinne, of New York, the celebrated typographer and printer who, for more than a generation, has held a preëminent place and done much to elevate artistic standards of printing.

It is a matter for congratulation that he should be thus recognized and honored. People of culture and those who esteem men for what they have done to dignify civilization are always glad to see distinction conferred on such a man. We have long been an admirer of Mr. De Vinne, and more especially of his "type," and only wish there were more like him for our universities to reward.

"Americans are a fine people—great, restless, rushing, even too quick. They want their paintings, all their sculpture, all their buildings in a hurry. 'Here,' they say, 'here is the land, draw the plan, put up the building.' The results are wonderful—but art is slow."—Henri Benard.

The Garnier Memorial

WE endorse with great pleasure the Garnier Monument Fund which is being raised by a committee of French architects, supplemented by the following committee from the United States: Walter Cook, chairman; John M. Carrère, J. H. Freedlander, Cass Gilbert, Charles F. McKim, George B. Post, Whitney Warren and Edward L. Tilton.

It is proposed to erect a monument, including a statue of the distinguished architect, at one side of his famous opera house; and it is to be hoped that Americans will contribute liberally, especially those who have enjoyed the hospitality of the École des Beaux Arts, and are thereby doubly able to appreciate how much Charles Garnier contributed to the advancement of architecture.

The monument is to be placed against the round pavilion of the opera house, facing the Rue Scribe and between the monumental lamp-posts which mark the inclined state carriage entrance to the building. M. Thomas, sculptor, and M. Pascal, architect, who was closely associated with M. Garnier in constructing and designing the Novel Opera, will execute the design.

"No other land that history has yet recorded numbers so many people having both the leisure and the equipment to be of use in the Commonwealth who yet frivolously wash their hands of all concern in their country's welfare."—Owen Wister.

Self-Help

GO to a night-school, join the local architectural club, and don't be afraid of working overtime at the office.

Everybody has not it in him to be an architect; but those that have a real love for the work, a natural aptitude, need never feel that a thorough education is beyond their reach.

There are mentions to be won and scholarships to be gained by the poorest. A college education is by no means absolutely necessary, for it will be remembered that at the first civil-service examination for positions in the government offices at Washington, it was not a college man nor a Beaux Arts man (though many of each class competed) that passed the highest examination, but a student of the Scranton Correspondence School! During the past year four new architectural clubs have been organized in remote cities of the United States by young architects and draughtsmen for the purpose of mutual advancement. This is the spirit that makes architects; and there are hundreds of young men who have been thus encouraged to persevere and pursue arduous night-study in order to hold their own in the profession.

A man must have courage to be an architect. It is uphill work for the ablest, and the man without ambition and ability had better drop out before he is too old to learn some other occupation.

Architects and draughtsmen are singled out on their merits, and even the youngest struggler is being watched and marked for promotion. If his industry is coupled with natural ability to design, many will be found to aid him. An architect is an artist, and as such finds his true level, be he rich or poor, college or dunghill bred.

"Creative ability is not measured or paid for by the clock. The eight-hour day never did an original thing in its life, and it never will."—Seymour Eaton.

McKinley Memorials

AS we go to press, the country is just recovering from the shock of the cowardly assassination of President McKinley.

Throughout the country, cities and organizations are preparing to raise funds for a suitable memorial, and a national movement is on foot to erect at Canton a monument suitable to the occasion, both in scale and magnificence.

The memorial bridge, which is to be part of a well-considered plan for the improvement of the city of Washington, furnishes a valuable suggestion in this connection. The time has gone by for a massive pile, isolated from vital interests, like the Garfield monument in Cleveland.

The purpose of a memorial is to bind the remembrance of the great man to the thoughts and interests of those who follow him, and the means to this end is to give it such form, that, as a bridge, a hospital, a park, or a swimming-pool

building, as is suggested in Chicago, it will have place as a pleasure or benefit in the daily lives of the people.

That kind of monument will do its work.

"The language of Art has many utterances. It will speak to us—'In the solemn tenor and deep organ tone'—from the sublime of architecture; with the note of law and reason out of the well-knit ordered structure; in accents pregnant with associations that gather around country and shrine and tomb, etc."—G. B. Brown.

Clearing the Way

FOR the past six months no feature of the Louisiana Purchase Exposition, to be held at St. Louis in 1903, has commanded so much favorable newspaper comment as the proposed Municipal Art and Science Section, commonly spoken of as the "Model City."

When the Pan-American Exposition was yet in embryo, Mr. Wm. M. Crandall, editor of *Municipal Journal and Engineer*, made an heroic effort to have a somewhat similar exposition, which, however, would have been devoted primarily to municipal administration, incorporated in the Buffalo scheme.

The following resolutions, passed at the annual convention of the American League for Civic Improvement, in August started another campaign which, at the present writing seems likely to result in the adoption of the project in a more comprehensive form:

WHEREAS, The improvement of towns and cities, in the judgment of this convention, is a subject of widely recognized importance to the people of the United States; and

WHEREAS, Civic improvements of a public and permanent character must soon transform many communities, reflecting "man in his full twentieth century development, exhibiting not alone his material, but his social advancement," in a most conspicuous manner; and

WHEREAS, Municipal art and the science of modern city-making has formed the subject of a department exhibit at three international expositions abroad; therefore, be it

Resolved, That the American League for Civic Improvement, in annual convention assembled, petitions the commissioners of the Louisiana Purchase Exposition to make provision for an exhibit which shall have this characteristic.

A committee from the Municipal Art Society of New York, and another representing the American League for Civic Improvement, have been to St. Louis to lay the matter before the exposition authorities. Many other societies have adopted resolutions favoring it, and several sermons have been preached in various cities looking to its execution as a much-needed object lesson.

In short, it is proposed "that those departments of the general exposition, which are similar in their functions to the same departments in modern cities, be incorporated as working models in the general plan of the "Model City." With such a nucleus to start with, an organic civic scheme will be created, including many phases of unborn life, from the baby incubator to the crematory. Particular attention will be given to "municipal housekeeping," and by means of photographs, casts, plans, etc., the exhibit will also represent all that has been done in recent years to make city-life more healthful and enjoyable.

At the present writing no site has been definitely determined upon, though it is reasonably sure that the suggestion will be adopted in some form or other; and if organically presented it will do much to clear the way for a new start in many of our backward municipalities.

"A finer public spirit and a better social order." Watchword of the Twentieth Century Club, of Boston.

"Progress Before Precedent"

IN the slow evolution leading to the inevitable birth and growth of American architecture, "Progress before precedent" has played its little part.

Used as a rallying cry during the formative period of the now permanently organized Architectural League of America—it did its work well—was referred to editorially as a maxim "which contained much thought-provoking wisdom," and elicited from the *Brickbuilder* an elaborate symposium which aroused a transcontinental discussion.

It was never the official maxim of the League, though it still clings to it after having been officially repudiated; and we who know something of its paternity now bewail its fate with less reverence for the deceased than the old colored woman had who, at the age of 107, heard of the death of one of her sons aged eighty-eight, and sighing, said: "Ah nevah quite expected to raise dat chile."

"A grammar for the 'New Architecture' must partake of the spontaneity and flexibility of that art, or go by the board."—Louis H. Sullivan.

Congratulations

IT is our pleasant duty to record the appointment of Mr. John Gaylen Howard as architect of the first of the great buildings to be erected by the University of California. It is a double pleasure because of the way the appointment has

been received by the profession at large. Nothing could augur better for the future than the generous attitude of old and young towards him.

His ability as an architect and his personality as a man enabled him to accept a position that for three years had been the most cherished goal of every aspiring architect, with the hearty congratulations of his peers and without a dissenting voice being raised in criticism.

Those who remember the meeting some years ago between the regents of this university and the architects of one of our Eastern cities, where the most conspicuous of the latter attempted to impress himself upon the former by recounting the magnitude of the annual output of his plan-factory, could hardly then have hoped for such an eminently satisfactory and entirely professional outcome.

The University of California is to be congratulated. Mrs. Hearst, to whose intelligent forethought and generosity the university is under obligation, is to be congratulated; and, lastly and above all, the profession is to be congratulated upon having an opportunity to show how well the seat of a great and growing institution may be organized, planned and embellished when under the direction of one or more of its most accomplished members.

In this connection—for Mr. Howard is a young man—we extend our felicitations to Messrs. Lord & Hewlit, the successful competitors for the Department of Justice Building, to be erected at Washington, D. C., and to those magnanimous older members of the profession who made an opportunity for several other new firms of talented young men to compete in such an important and exclusive competition.

It likewise gives us cordial pleasure to congratulate the many members of the profession who contribute so generously to the upbuilding of architectural ideals, who, by their writing and lecturing, and more especially owing to their tact and patience, are doing so much to draw a sharp line of demarcation between architecture and building; who, in the face of overwhelming odds, are making the profession feared and respected, and who, above all, in their office-practice, are setting a worthy example to both architects and laymen.

"I wish it understood that when I speak of art, I mean art in its broadest sense, and not that caprice which often passes for art.—Brooks Adams.

The Architectural Annual

SOME remonstrances from subscribers, reviewers and other good friends have been received by the Editor during the interval which has transpired since the appearance of the first volume. With becoming modesty we abstain from printing them. Many testimonials have also been received, which did much to make the ANNUAL a success and a permanent addition to architectural literature.

To those who had a good word to say for the tyro-enterprise, we would now repeat what long since was communicated to them (even before the sales justified the thought of continuing the venture) that we sincerely appreciate their generosity, and that it is in no spirit of rivalry that we have entered the journalistic field, but with the idea of extending good fellowship, raising higher standards, making a broader circuit for architectural publications, and to arouse a better and more sincere interest in architecture. A purpose is behind our effort, and if we assist in shaping an ideal, looking to concerted action, for the purpose of creating a native modern style, and a more organic system of city-making, our work will not have been in vain.

With its second issue the ANNUAL is firmly established, though it has not yet got its pace.

We invite criticism and suggestion. As yet our efforts are immature, and the reader, at a glance, can detect our mistaken policy and set us right next year.

We invite your co-operation in order that we may widen our scope and add suggestive value to the work. Show us how the ANNUAL may be made of more immediate usefulness to you. Show us how the ANNUAL may better serve the profession. Show us the hopeful signs, the progressive symptoms, the living in our young architecture, and we will profit by your advice.

Love Riding on Snail — *Janet Scudder, Sculptor*

ANNUAL ADDRESS OF THE PRESIDENT OF THE AMERICAN INSTITUTE OF ARCHITECTS.

BY ROBERT S. PEABODY. 1900.

THIS has been a year of prosperity for the American Institute of Architects. Fifty-six Associates and one Fellow have been elected, and nineteen more await a final vote. One Chapter has entered the Institute and others are forming. Our debts are paid and we have a balance on hand in our treasury. We have a journal of our own to represent us before the world, and we have a dignified home, in which we all take the greatest pride, where our growing possessions are handsomely housed and which we hope may for a long time to come serve as a centre of national usefulness and influence.

We are, therefore, enjoying great material good fortune as I welcome you to this thirty-fourth annual convention of the American Institute of Architects.

The report of the Board of Directors will present to you in detail a review of the year's work. Among other things this will call to your attention what has been accomplished by our new "*Quarterly Bulletin.*" You must have noticed the great amount of devoted labor given to its preparation by our Secretary. As we are now closing the first year of its publication, and as it causes a substantial increase in our expenses, you may wish to discuss methods of increasing its usefulness.

Among other things, it has been proposed that the proceedings of the Judiciary Committee should be published therein to insure to them greater publicity than they now receive. It has also been suggested that papers read at the Convention be printed in the *Bulletin* and only be referred to in our printed proceedings. I ask you to act on these subjects.

Perhaps you will also decide whether it is necessary to insert advertisements in the *Bulletin*, a practice that many find objectionable in the catalogues of our local exhibitions, and which seems to me quite unworthy of the American Institute of Architects, no matter what similar cases may be cited, or what distinguished bodies may be held up to us as examples. I think we had better publish no more than we can pay for. I cannot be led to believe that the advertisements are very willing investments. They are the more or less unwilling contributions from people who are employed through us, and we ought not to accept this aid in our local exhibitions, and still less in this publication by the American Institute.

Finally, after reviewing this first year of the life of the *Bulletin*, you may determine to consider the question whether the work thus prosperously begun shall be changed in any other respects or continue in the general form to which we are now becoming accustomed.

The report of the Directors reviews the amendments to the constitution on which you are to vote, and that relate to the election of Associates and Fellows. One point, however, that seems to me important, is not covered by these new amendments, nor is it referred to by the Directors. Under our present by-laws it is possible for a man to be a member of the Institute who is not a member of a local Chapter, although the Chapter would, presumably, know most about the candidate. This has seemed so improper to some of the Chapters, that they have acted in the matter, and by the adjustment of dues have made it simple for their members to be members of the Institute also. Others have agreed to vote against the admission to the Institute of any of their neighbors who are not members of the local Chapter. This is an unsatisfactory situation, and it seems very desirable that all the Chapters should treat this important question in the same manner.

I might thus comment further on the details of the year's work that will be presented to you in the report of the Directors. But these conventions give us opportunity to recall the purposes for which we are united and to inquire whether these ends are advancing. Such inquiries are much to be desired. As we have passed the stage of constitution-making, as our membership is now large and increasing, and, as we have become a strong and well-organized body, we should make sure that we exert properly an influence which now extends from one end to the other of this great country. For this reason, in what I have to say before you, I desire to draw your attention to four general subjects. I wish briefly to review the relations of our National Government towards the art of architecture, our attitude towards the youth of our profession, the condition of our professional intercourse with one another, and our position in regard to the art to which we have devoted our life-work.

As a national institution, our first duty is to our country. We all wish to help to our utmost those in authority in their endeavors to make

our Government architecture more worthy of the greatness and intelligence of the Republic. In the city of Washington the whole country has an admirable object-lesson. No city is more full of architectural warnings. None better exemplifies in its buildings what is and what is not architecture. One does not need a professional education to feel mortified at the sight of certain buildings that have been thrust upon these beautiful highways in comparatively recent times, though what architecture is and of what it is capable is thrown in the face of the most stolid citizen, whenever his eye is turned beyond the crowded avenue, to the green park and the long lines of the marble Capitol, and to the great white dome rising grand and noble above them into the morning mists.

As we feel all this very deeply, we have reckoned it a great privilege that the National Government has, of late years, consulted with our officers and members regarding work in charge of the Treasury and several other Departments. On these occasions, and at all other times, we have advocated in an unselfish manner all measures that might lead to added dignity in our permanent Government buildings and greater stateliness throughout our National Capital. If great Government buildings are to be scattered about the country, if a boulevard is to traverse the National Capital, if the future buildings for the Government are to be effectively placed in this beautiful city, if the White House, in which we all take such pleasure and pride, needs to be increased in size, we want each and all of these works carried out by the best artistic skill that the country can produce and by nothing less efficient. Nor are we alone in this wish. So far as I have observed, the public aspires to even better things than our best talent produces. They want the very best. Now that architecture is a matter of active interest to great numbers of people in all parts of the country, it ought to be possible to bring to life again the admirable artistic spirit which one hundred years ago planned the city of Washington, and built its earlier and best monuments.

That we devote this evening to a discussion of this subject indicates that the Institute anxiously desires thus to promote the improvement of architecture controlled by the National Government, and we have an opportunity to see what has been accomplished by the Government, under its new system, in the exhibition that is arranged for this meeting of the drawings for those Government buildings that are in charge of private architects.

The current newspapers state the the Supervising Architect of the Treasury has advised in his report that the supervision of Government work designed by private architects be in charge of the Government office. I hope our good comrade will find some other remedy for whatever difficulties there are in applying private practice to public work. An architect's business is to build buildings, not to sell drawings. The designer's supervision, at least of artistic details, is most essential to success, and it is certainly common opinion that all over this country the constructive portions of great buildings are superintended for private corporations by their architects in more energetic and economical ways than those that the Government has usually been able to adopt. It seems to me, therefore, that if the Supervising Architect has had some unfortunate experience, or if the Government demands more exactness and routine than private clients, the employment of a really efficient clerk-of-works on every building, paid for by the Government and under the control of the architect, in addition to his supervision, would probably afford a full cure for such trouble as may exist.

We never discuss the question of Government architecture without recognizing the attitude held from beginning to end by the present Secretary of the Treasury. We have formally thanked him before now, but we cannot forget the broad and liberal views he has always held towards our art. We cannot forget his great and patient consideration of those members of the profession who have dealt with him on these subjects, and the singlenesss of purpose with which, in spite of discouraging rebuffs, he has held firmly to a large-minded and intelligent course. By his loyal deference to high professional standards he has set architects an example of how they themselves should regard their own professional dignity. If the present method of conducting the architectural work of the Government produces, as we hope it will, a great result, it will be due in the first instance to Secretary Gage.

No subject can be of more serious interest to the Institute than its relations with the youth of our profession. One of our committees has considered for us, and will report to us, upon our relations with the architectural schools and the junior societies. Many of our Chapters have taken steps towards unity of effort between the young and the old. To make progress in membership from the junior societies to the Chapters easy and natural and desirable should be our first endeavor. Indeed in this country, such a task ought to be easy. One of the greatest charms of our profession is the joyous atmosphere of youth and buoyancy and hope in which we work. The art itself is young with us. It is only within a few years that architecture has become the life-work of thousands in our country, and if, in establishing the profession, we have made many

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halting steps as artists, and if, in the swift turn of the wheel of progress, a man only too quickly comes to regret his early productions, yet we are all conscious of constant advance and full of faith for the future. We are all looking forward and not back. The assistants who form our office families, and in coöperation with whom our work is produced, are young. They are ambitious youths, who, at home and abroad, have had every advantage of education in art and engineering. They and we work together in the full belief that, even if the future of architecture does not lie with us, yet, at least, it is to have a great future here. Everywhere the pace set is that of youth, and the rapidity of our building operations makes our work so arduous and full of strain that the strong and vigorous only survive. There are no old architects among us. If an architect lasts at all, he lasts young.

The young may nerve themselves to exertion by the thought that Raphael's career, with its abundant production, was over at thirty-seven. It is left to those of us who are older to remember that, though Bramante is said not to have seen Rome and the Pantheon until he was fifty-five years old, yet he was still young enough to form, after that age, his monumental style, and to evolve the work that has made him one of the great leaders of our craft. Recalling this, we, too, feel young, and take new hope and courage. We can scarcely prize too highly this happy, joyous, progressive, youthful spirit. As we thus keep young and hopeful, it should be easy for us, and, indeed, we should be eager to increase, in all practical ways, the cordiality of our relations with those who are our juniors in the profession, and who, we hope, are to be our successors in the Institute.

To further this end, your Executive Committee voted to invite the officers of the Architectural League of America to attend this Convention, with the privileges of the floor, and we hope to have the pleasure of welcoming them here today.

When we consider our professional relations toward each other, we open up a large field for discussion, for our efforts to promote the efficiency of the profession have been sharply criticized. One hesitates to discuss the question lest it obtain more importance than it deserves, but, as it is a live subject, it is well to see how far criticism is merited.

It is charged that we are slack in administering discipline to those who play the game unfairly. That we "countenance men of eminence, who are not men of principle," and that our "present members are too weak to point the finger of scorn at the culprits in their midst." We are told that unless we enforce a standard of honorable practice more strictly we shall fall in public esteem, and the action taken by the Judiciary and Executive Committees this year in certain cases has seemed to some people inadequate. It is not for me to say whether this opinion is just, though one would suppose that our critics did not hold it to be a grave matter to be compelled to defend one's honor before our Judiciary Committee. One would think that censure by the American Institute of Architects was a light and unimportant thing, leaving no scar or no regret. Is it true that any of us think this? If we were the defendants, would the technical degree of criticism on our professional conduct matter much, compared with the misery of the thought that our comrades had criticized us and proved their right to do so? You may be sure that other men are made much as we are.

That the American Institute of Architects should discipline such few of its members as act dishonestly or unfairly seems to need no argument. Such punishment should be clear and decisive. It is not a light matter It is a very important one. Although few of us would be in the Institute if discipline were its only object, still it is very desirable that we should claim a high standard of conduct, and even of etiquette, from our fellow-members. It is one of the objects of our association. We may consider that we are agreed upon this. We all feel this so strongly, that, when professional opinion attributes improper conduct, and when adequate discipline does not follow, there is a widespread outcry that your Directors and Judiciary Committee are weak-kneed. This course of reasoning is not just, and I think it important to discuss this subject thoroughly, and decide exactly where the trouble, if any, lies. If it is possible, let us improve our methods.

To dispense absolute and complete justice, we should need the full machinery of the courts. We can be thanful it is not often required. All we can hope to do is to express professional opinion; but we should be adequately prepared to do this.

Where we fail, or appear to some to fail, it is evident that the chief difficulty lies in the method of presenting charges. The Judiciary Committee is elected by you from your own body, and its members, presumably, are as ready to discipline as you. But what are they to do if, as is bound to happen, the charges are carelessly framed, perhaps by angry or biased persons, in such manner that they cannot be substantiated? And what is to be done, as also happens, when those who bring charges are too little in earnest to appear at the hearing or furnish needed information?

QUOTED FROM THE ARCHITECTURAL ANNUAL, 1900.

Plainly, it is impossible for the Judiciary Committee to formulate charges or add anything to those made by others. Its duties are those of a court, and none of our national customs permit the committee to be both court and prosecutor. Besides, it should, in justice, protect the rights of the individual as well as the interests of the profession. Hence, the Judiciary Committee has, properly, as I think, declined to go through the form of trial of any individual or firm unless definite charges and specifications have been submitted to it. The question is, therefore, how shall the ungracious task of prosecution be performed?

It is more difficult to produce testimony and prove a point before the National Committee than a local one. In the local Chapters, where many are keenly interested, and the facts are easily obtained, an investigation is more readily and justly made.

Hence, possibly, the very best solution of all this problem lies in the proposition on which you are to vote, that a man expelled from his own Chapter shall cease, *ipso facto*, to be a member of the Institute, though he may retain the right of appeal. This arrangement would dispose of most cases that are likely to arise, and the Judiciary Committee would thus become, in most instances, only a board of appeal for cases decided by the Chapters. For this, the present machinery would suffice.

It ought, however, to be possible to bring cases directly before our Judiciary Committee. The local Chapters may be inert, or the defendant be a member-at-large. If the Judiciary Committee is thus to examine cases at first hand, or even if appealed cases are referred to it, the cases should be presented before the committee by a lawyer. We may as well recognize that we do not manage this business well, and have no desire to learn how to do it better. The weakness of the present situation does not lie in the faint-heartedness of your committee, but in the fact that volunteer prosecution before a national committee is likely to be careless, prejudiced, unsupported by witnesses, and not to be depended upon. Nor is it right to subject reputations to the risks inherent in such amateur courts. But the lawyers are a class of men who constantly deal with such subjects, and are experts at the business, and just as a man employs an architect, we should employ a lawyer fitted to deal with these subjects.

If you vote favorably on the amendment proposed to you, and establish that the Chapters, as courts of first resort, shall pass upon cases before them, it will rarely happen that the Judiciary Committee will need to act in the first instance. I suggest that we might settle that the right of appeal from the Chapters shall be to the Judiciary Committee as a final court. I also suggest that, in such cases, as well as when the Judiciary Committee examines questions at first hand, the Executive Committee might be directed by us to pass first on the written charges generally, as a grand jury. If the Executive Committee finds substantial basis for the charges, direct them to place the case in the hands of legal counsel at the cost of the Institute for prosecution before the Judiciary Committee as a court. I believe this, or something like it, to be the business-like disposition of this disagreeable subject.

The subject of discipline involves really the larger question of professional ethics, and this is an opportune moment to discuss whether our standard is advancing, and whether our conduct toward one another is improving, and what we can do to further desirable improvement. This matter has difficulties of its own, for opinions may differ, fairly, at least, in regard to such details of professional conduct as are conventional and usual, rather than moral. Some of the opinions held of such matters are unsupported by legal right or by general business morality. In fact, they all are governed ultimately by public opinion, and the important thing is to have that in a healthy state.

Our controversies centre mainly around competitions, but no one can deny that even in this nerve-destroying and objectional side of an architect's work public sentiment is far more healthy than it was. Probably we cannot do away with competitions, but the public in a short time always accepts what the self-respect of the profession courageously demands. To-day there are far more competitions that are limited and paid than formerly, and to the great benefit of employer and employed. To-day far more architects insist on these restrictions, and in the long run, they gain by it. Public opinion has governed very strictly far more hateful things even than competitions; for instance, the practice of duelling, and it can be trained, and I believe it is being trained to ameliorate competitions.

As one instrument towards obtaining a healthy public opinion, the *American Architect* prints weekly the code of ethics that is recommended by the Boston Society of Architects. We thus become familiar with what we agree to in unprejudiced moments. It is a still better thing for us to discuss these matters in a friendly way at these meetings. The more we meet and talk with each other the more opinions crystallize, the better we know each other, the less likely we are to yield to that hustling and crowding spirit that is at the root of any troubles that reach our Judiciary Committee, and it is one of the chief advantages

of our Institute that it leads to that acquaintance and association of architects from all parts of the country which best subdues the mean or selfish hustler. Indeed, the older of those among us must all recognize that the term "unprofessional conduct" is now applied by general consent to practices which were not long since of not unusual occurrence, and that a distinct advance in this direction has accompanied the increase in numbers and power of the Institute.

But to demand a definite written code of ethics is to ask for something difficult of attainment. They have never been simple to frame, and their enforcement has brought many a church and association to grief. In our case it would be difficult to state precisely what code should be enforced. Happily, though we may feel helpless to form a code that we all agree upon, all these codes were, in fact, summed up once in a very few sentences that might well be printed in those journals which now print our less widely accepted codes. These sentences inevitably form the basis of all our discipline. Differ as we may in small details, we all know that upright, professional conduct means nothing but being a gentleman; and we are sure that all codes of professional ethics finally reduce to the Golden Rule.

A healthier subject for our attention, and one that interests us all more than the discipline of the unworthy among us, is the due reward of youthful genius, well-trained skill, and honorable professional life. If we succeed in making membership in the Institute a goal eagerly sought for, it might go far towards eliminating the need of discipline. Surely most can be gained in an association of educated gentlemen by offering the hope of distinction, by honoring excellence, rather than by chastising the unworthy. For this reason I commend to your attention the changes in the by-laws proposed at Pittsburgh and now to be acted upon, which provide that, with certain exceptions, all candidates for admission to membership shall be graduates from some recognized architectural school, or shall have passed examinations held by the Institute. This subject was fully discussed last year at Pittsburgh. Still more, I would give my urgent and hearty approval to the new and happy idea that our Secretary has envolved, of an annual election through the Directors and the Convention Delegates, of a certain number of Associates to be Fellows, because they have distinguished themselves in successful work.

Our Constitution states that an election as Fellow shall be for professional merit. It has always been our aim and intention that a high standard should be maintained for the Fellowship grade, and that in some way the name of Fellow shall indicate professional distinction. Mr. Brown's suggestion would render this intention thoroughly effective, and I know of no measure which would tend more to make the title of Fellow one that any member of the profession would be proud to bear. In the Institute, as in any long-established association, the young often feel as if they stood no chance for honors with those more prominent in the profession, but in an election of the sort proposed, the young would take an equal stand with the old. Good work alone would count, and we should be sure that prominence and the title of Fellow would be due, not to accident or seniority, but to a general agreement among his comrades that a man is worthy of honor. With these distinctions open to our Associates, I think we should soon cease to complain that men who stand aloof from us reap the advantages in honor and remuneration that have been made possible for them by years of toil on the part of those in our Chapters. Instead of our seeking members, I think membership will be sought by all desirable men. We are asked in print, "to show that an obscure man in the right is more to be honored than an eminent man under suspicion," and we are told that if we do this the younger architects "will gladly ally themselves with the organization and give it the new life that is vitally necessary now." The action now proposed will, I think, in a measure answer this demand.

Let us now pass from the criticisms on our efforts "to promote the practical efficiency of the profession." Then we are met promptly by quite different criticism on our attitude towards architecture as an art. It is charged that, as a body, we do not encourage original work, and that architecture, as understood by those influential in our affairs, is only a repetition of old forms and well-worn ornaments, applied without reason and as veneers to absolutely new constructive methods. Even if varied opinions assert themselves, it is said that most of us produce nothing but imitations, more or less feeble and inappropriate, of Parisian work, of Mediæval England, of Italy in the fifteenth century, or of Classic Rome itself. Perhaps the professors of architecture are worse than the architects themselves. They are described as "brooding like a blight over their schools," as lauding "symbols and figments," as "harkening to echoes," as pilfering "the spontaneity and charm of youth," and as setting up "the infallibility of tradition." But, the body of American architects, as a whole, are included in these anathemas, and we are told that the hope of the art lies with a new school that is to encourage indigenous and inventive architecture for America.

QUOTED FROM THE ARCHITECTURAL ANNUAL, 1900

Those of us who have had as long a professional life as myself remember that in our early days the world of architecture was going to be changed by adherence to Mr. Ruskin's formulas, if not by loyalty to mediæval ideas. Since then, the pendulum has swung backwards and forwards, until we are coming to think that it does not matter whether the swing is to the right or to the left, but only whether the clock thus regulated is true to time. The chief value of any new movement is to be found in what it produces, and I believe that when it produces the interesting results we sometimes see, it will be found that they rest on immutable laws, well known and applicable to other and quite different work, and we shall find it passes for new only because of new or enthusiastic methods of presentation.

Happily, as I think, the horror of adapting to our uses ornamental forms endeared by long association is not widespread. Most of us shudder to think what our land would be if subjected to "a liberation of the curative impulse." This fear of plagiarism never affected architects in other ages. Wilars de Honcourt, for instance, after sketching the chapels of Rheims, writes: "In the next page you may see the elevations of the chapels of the Church of Rheims on the outside from the beginning to the end, just as they are. In the same manner will be those of Cambray if they are rightly made." Forthwith he makes his piers at Cambray like his sketch of Rheims, which really varied somewhat from the actual work now to be seen there. Nor are other arts affected by this fear. Nobody can be found who sees things more simply or says them more squarely than Rudyard Kipling. Though he might not like the statement, he is like an American in his ability to see straight, without prejudice or cant. He has told us Homer's methods of design, and perhaps what was good enough for Homer answers for some of us.

When 'Omer smote 'is blooming lyre,
He' d 'eard men sing by land an' sea,
An' what he thought 'e might require,
'E went and took— the same as me.

The market-girls an' fishermen,
The shepherds an' the sailors, too,
They 'eard old songs turn up again,
But kept it quiet—same as you.

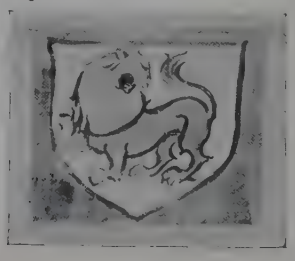
They knew 'e stole; 'e knew they knowed.
They didn't tell, nor make a fuss,
But winked at 'Omer down the road,
An' 'e winked back—the same as us!

Again, although he is not the first or only man to do so, Kipling has imagined the Master of all good workmen setting artists at work anew in the life to come. He says, the good painter may then "splash at a ten-leagued canvas with brushes of comet's hair." Others have dreamed that in the Master's workshop they might be set to design the more modest works of Nature. But if it shall ever be the happy lot of one of us to design a white-oak tree, we shall find it has to be done with time-worn details, with bark and leaves, and twigs and bud and acorn. Yet, the gracious adaption of these to surroundings and circumstances make every white oak an individual, with its own character, and with a beauty that is ever new and fresh. In short, we get no great encouragement to original and fanciful detail from the works of Nature.

It was said that our old university pastor thus lamented the conflict of sects and dogmas, when they all should tend to one and the same end. There was a farmer, he said, near Albany who raised grain. And when the grain was ripe one man told him to take it to market by rail, and one by the canal, and still a third by the road. But when he got to market, he found that nobody asked him anything but *whether the grain was good.*

Most of us recognize, and are moved to enthusiasm, by a good design even when presented to us in a strange and novel guise. Let us then welcome the help of our critics whenever they show us anything true, and beautiful and good.

I believe that I have thus laid before you in a general way the business that must receive your consideration, and those live issues regarding which our course is watched and is of importance. I trust we may have the wisdom to settle all these questions so that the Institute may prove itself worthy of its position as the national expression of a hard-working, scholarly, hopeful, youthful profession—to whom the necessities of bread-winning are made light by love for the art they practice.

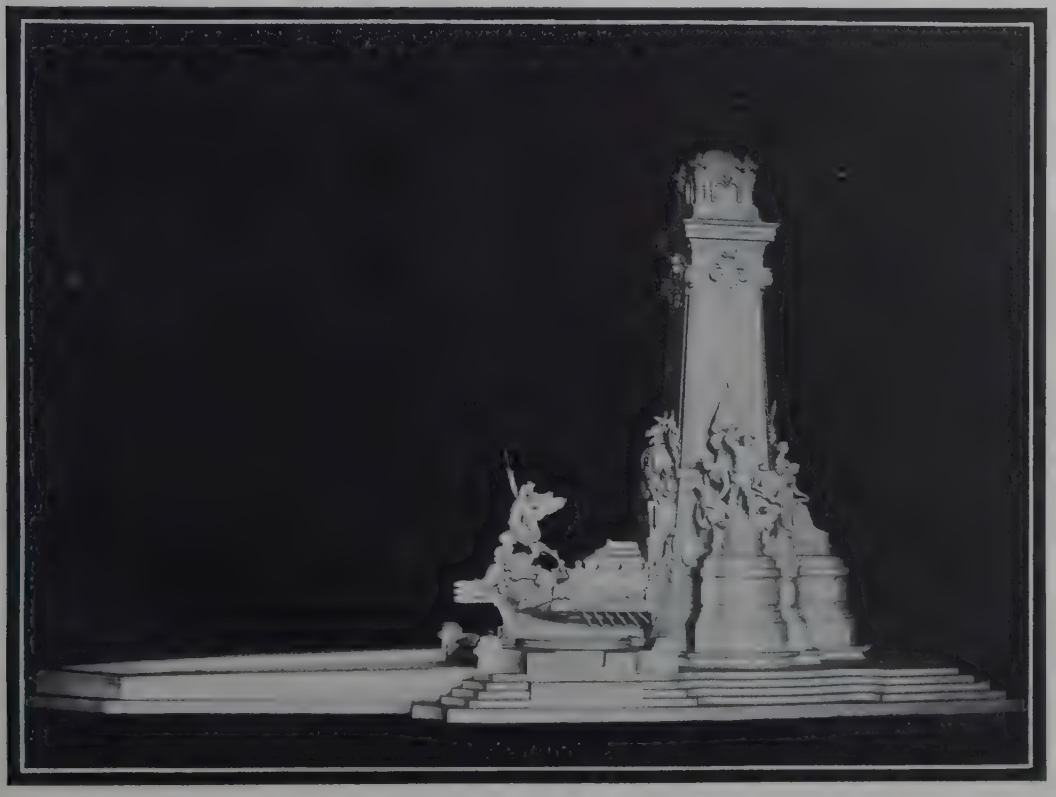


From The Architectural Review

ACCEPTED DESIGN

H. VAN BUREN MAGONIGLE, ARCHITECT

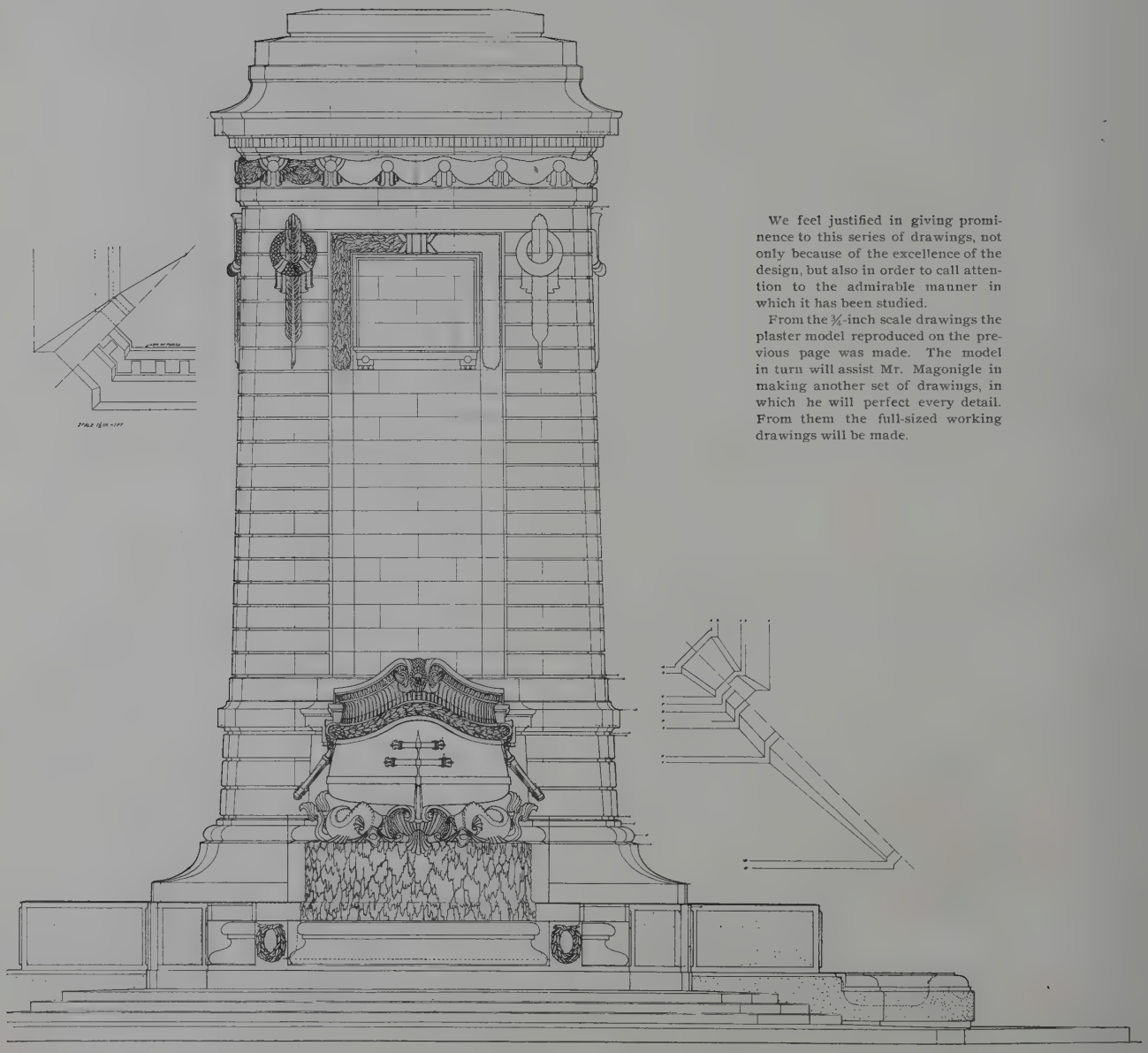
ATTILIO PICCIRILLI, SCULPTOR



SECOND PRIZE DESIGN

DONN BARBER, ARCHITECT

COMPETITIVE MODELS FOR THE NATIONAL MAINE MONUMENT

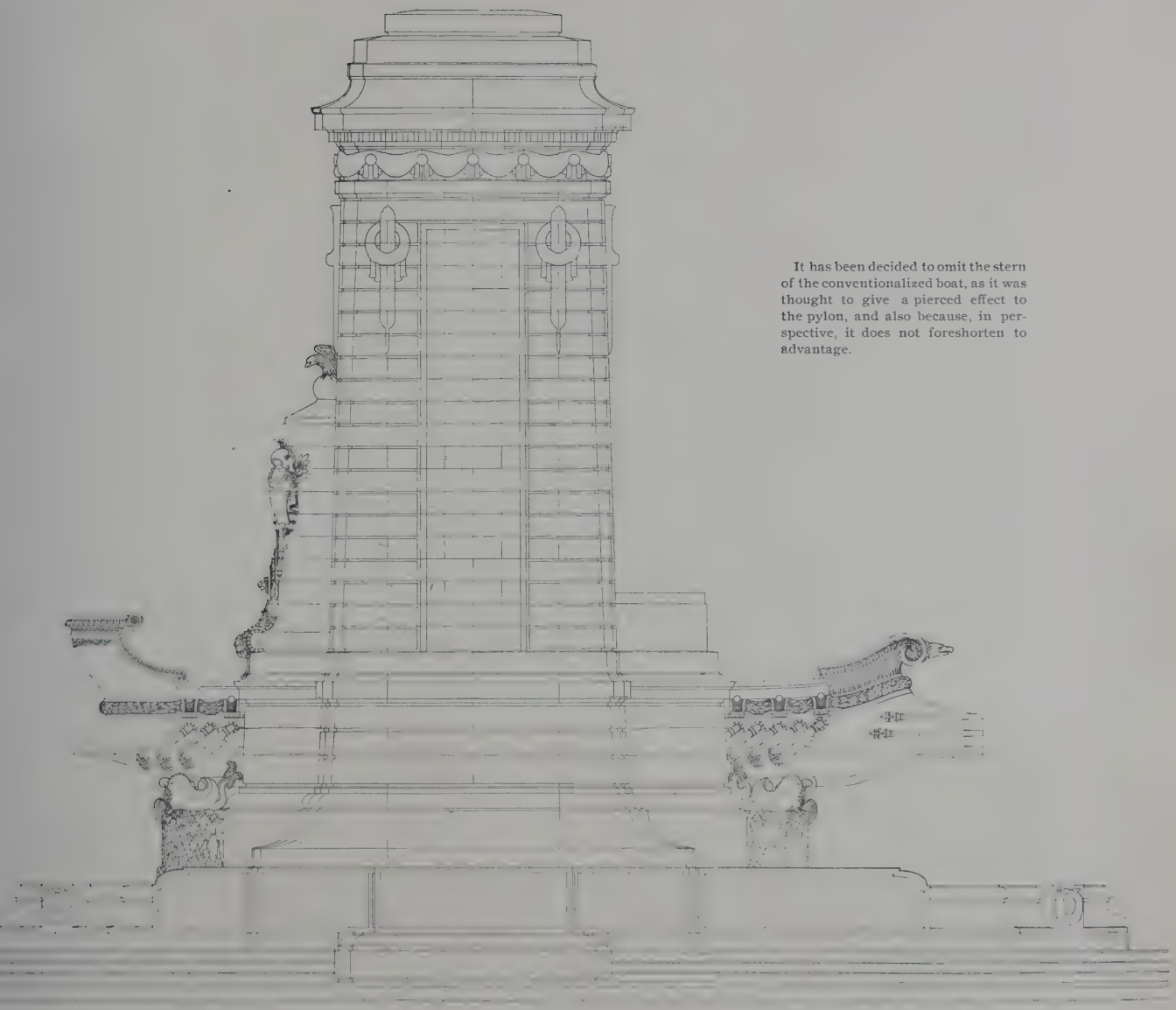


We feel justified in giving prominence to this series of drawings, not only because of the excellence of the design, but also in order to call attention to the admirable manner in which it has been studied.

From the ¾-inch scale drawings the plaster model reproduced on the previous page was made. The model in turn will assist Mr. Magonigle in making another set of drawings, in which he will perfect every detail. From them the full-sized working drawings will be made.

FRONT ELEVATION—ACCEPTED DESIGN FOR THE NATIONAL MAINE MONUMENT

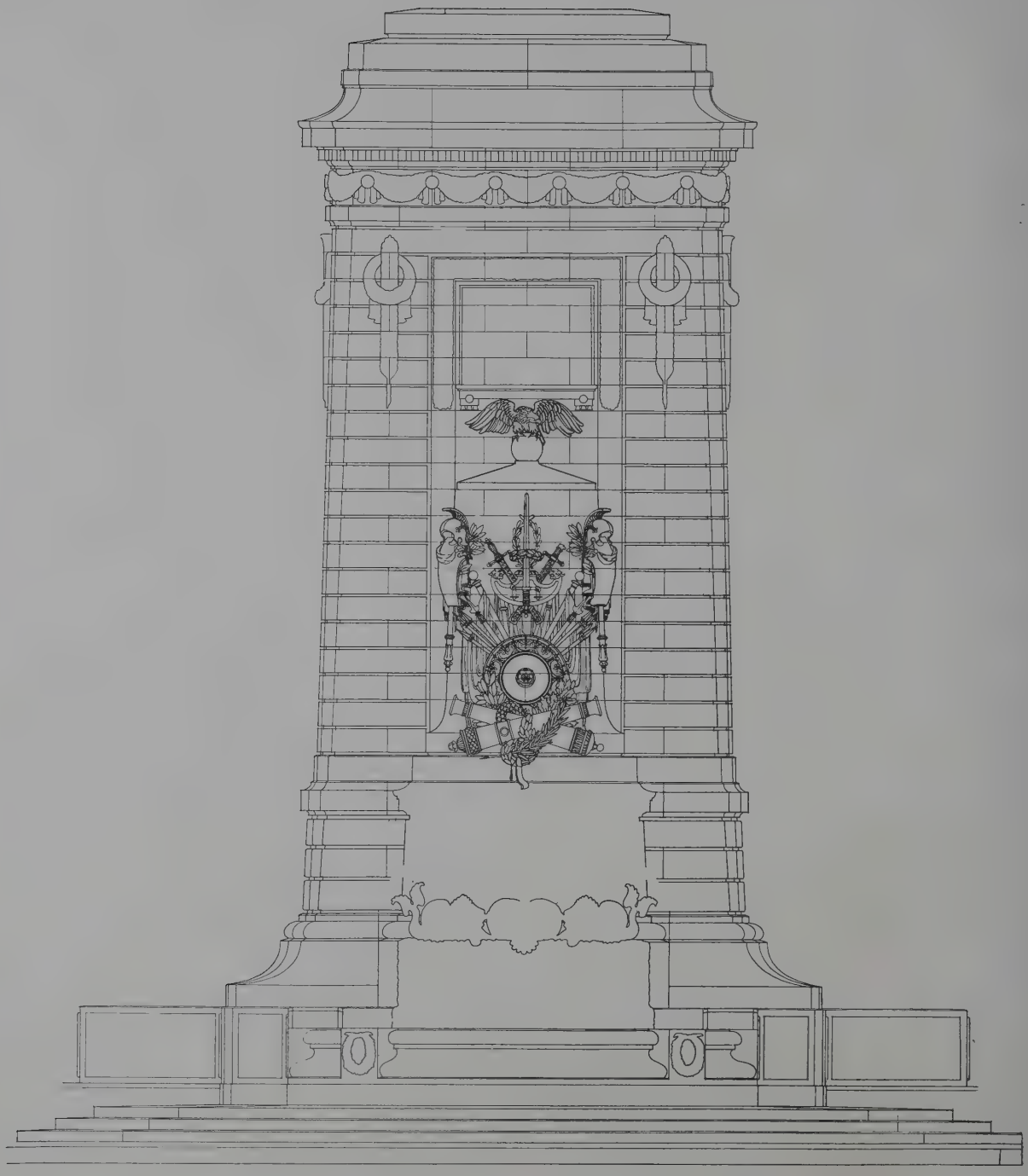
HAROLD VAN BUREN MAGONIGLE, ARCHITECT



It has been decided to omit the stern of the conventionalized boat, as it was thought to give a pierced effect to the pylon, and also because, in perspective, it does not foreshorten to advantage.

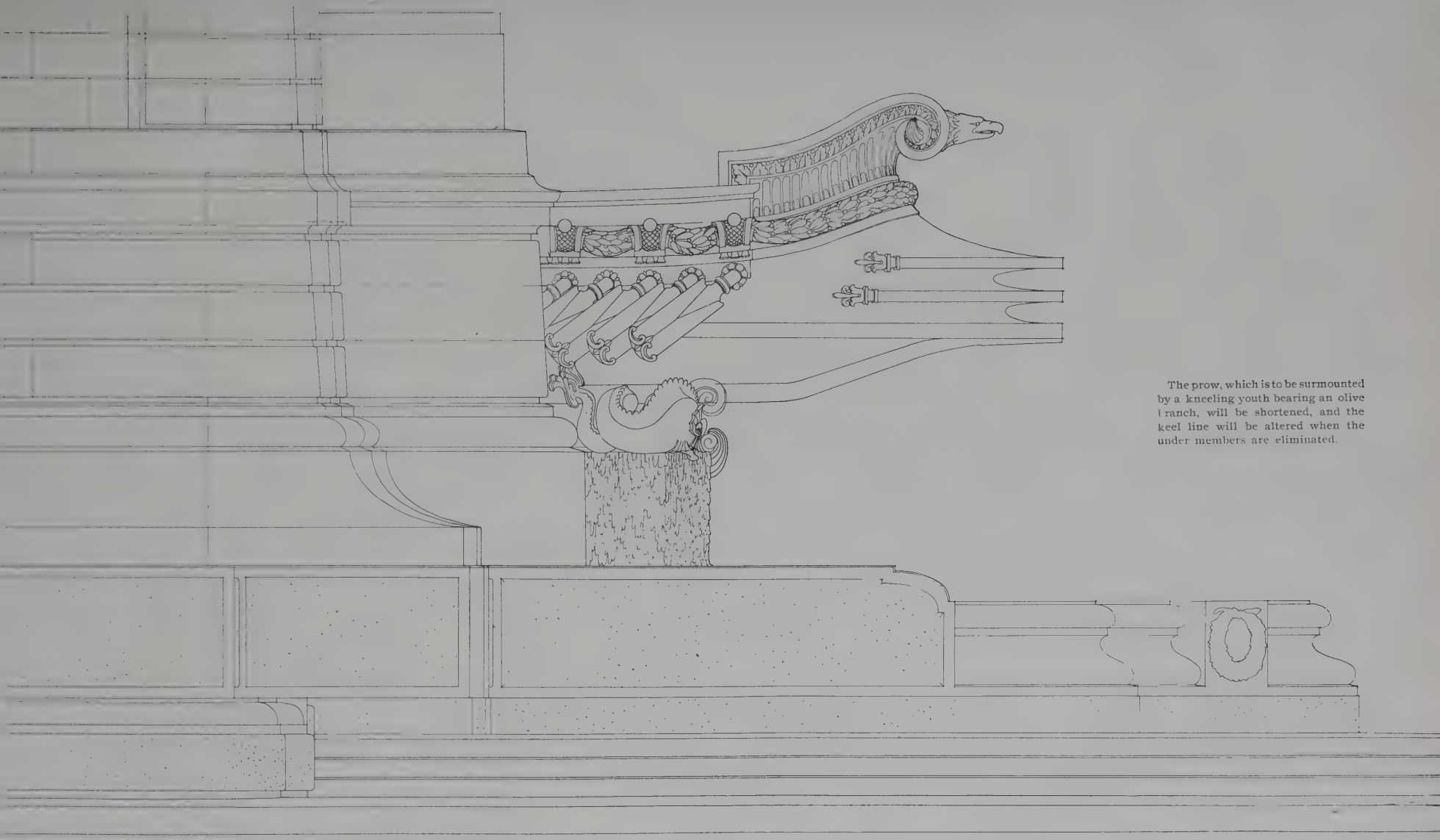
SIDE ELEVATION—ACCEPTED DESIGN FOR THE NATIONAL MAINE MONUMENT

HAROLD VAN BUREN MAGONIGLE, ARCHITECT



REAR ELEVATION—ACCEPTED DESIGN FOR THE NATIONAL MAINE MONUMENT

HAROLD VAN BUREN MAGONIGLE, ARCHITECT



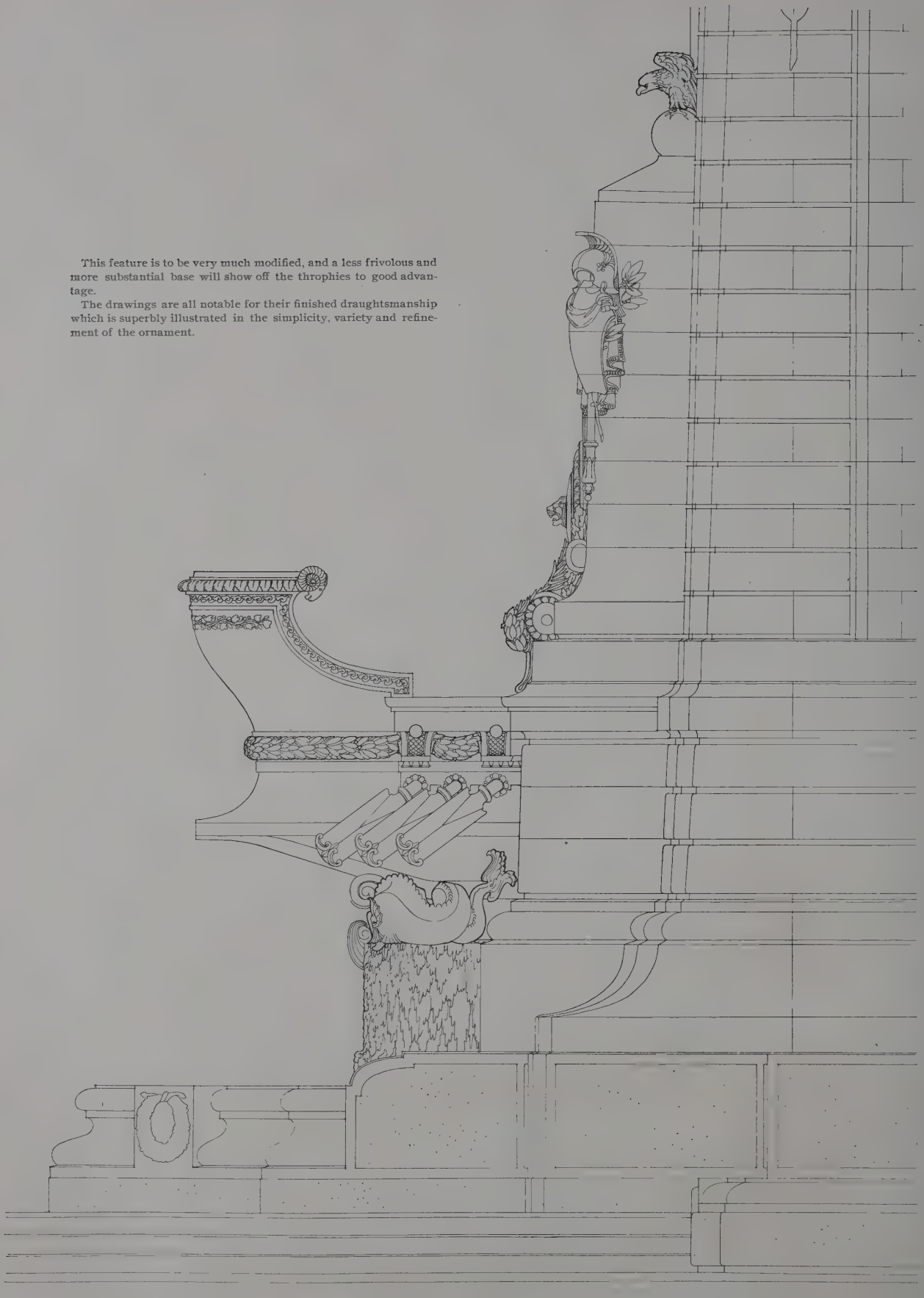
The prow, which is to be surmounted by a kneeling youth bearing an olive branch, will be shortened, and the keel line will be altered when the under members are eliminated.

DETAIL OF THE ACCEPTED DESIGN FOR THE NATIONAL MAINE MONUMENT

HAROLD VAN BUREN MAGONIGLE, ARCHITECT

This feature is to be very much modified, and a less frivolous and more substantial base will show off the throphies to good advantage.

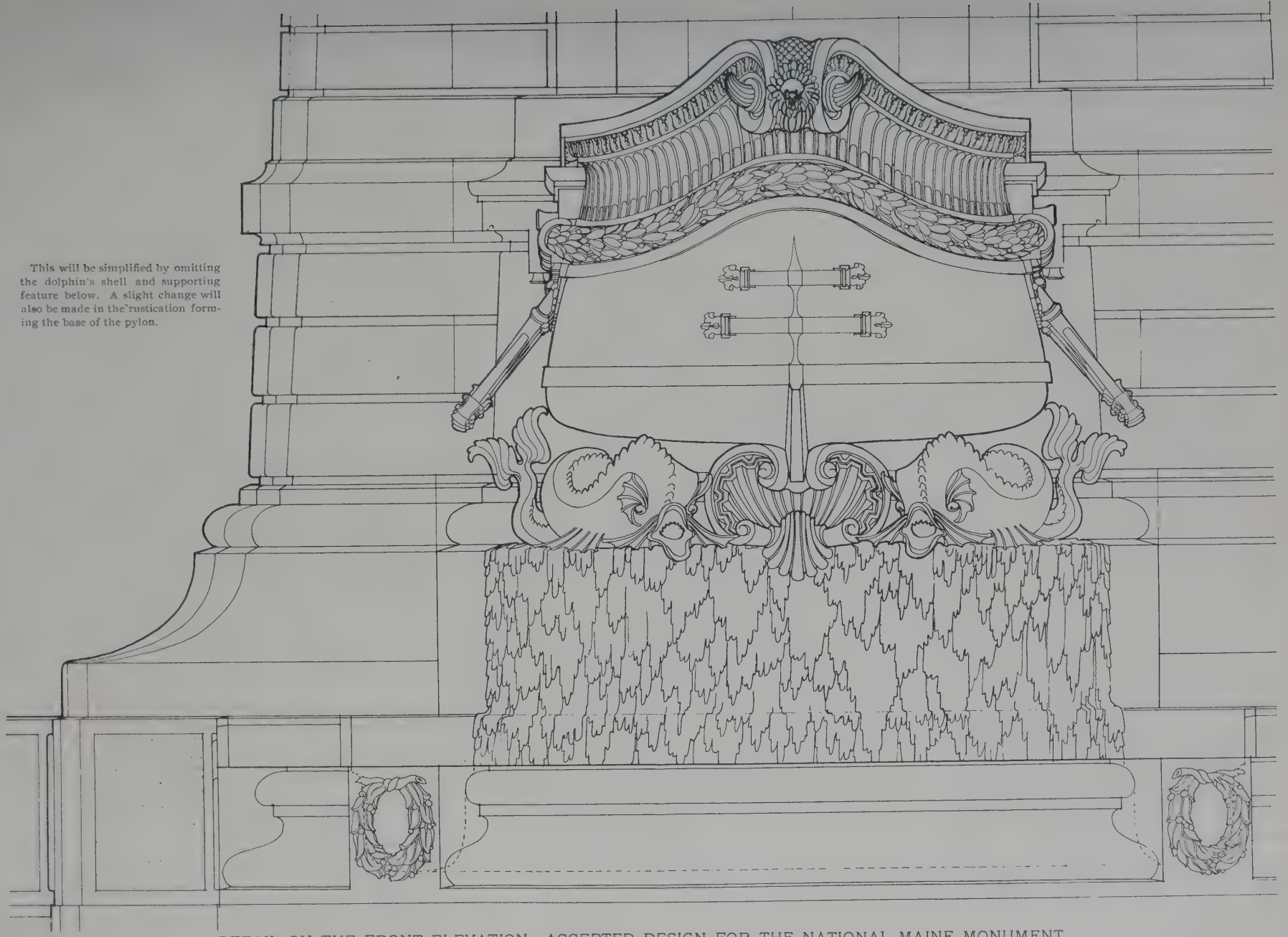
The drawings are all notable for their finished draughtsmanship which is superbly illustrated in the simplicity, variety and refinement of the ornament.



DETAIL OF THE ACCEPTED DESIGN FOR THE NATIONAL MAINE MONUMENT

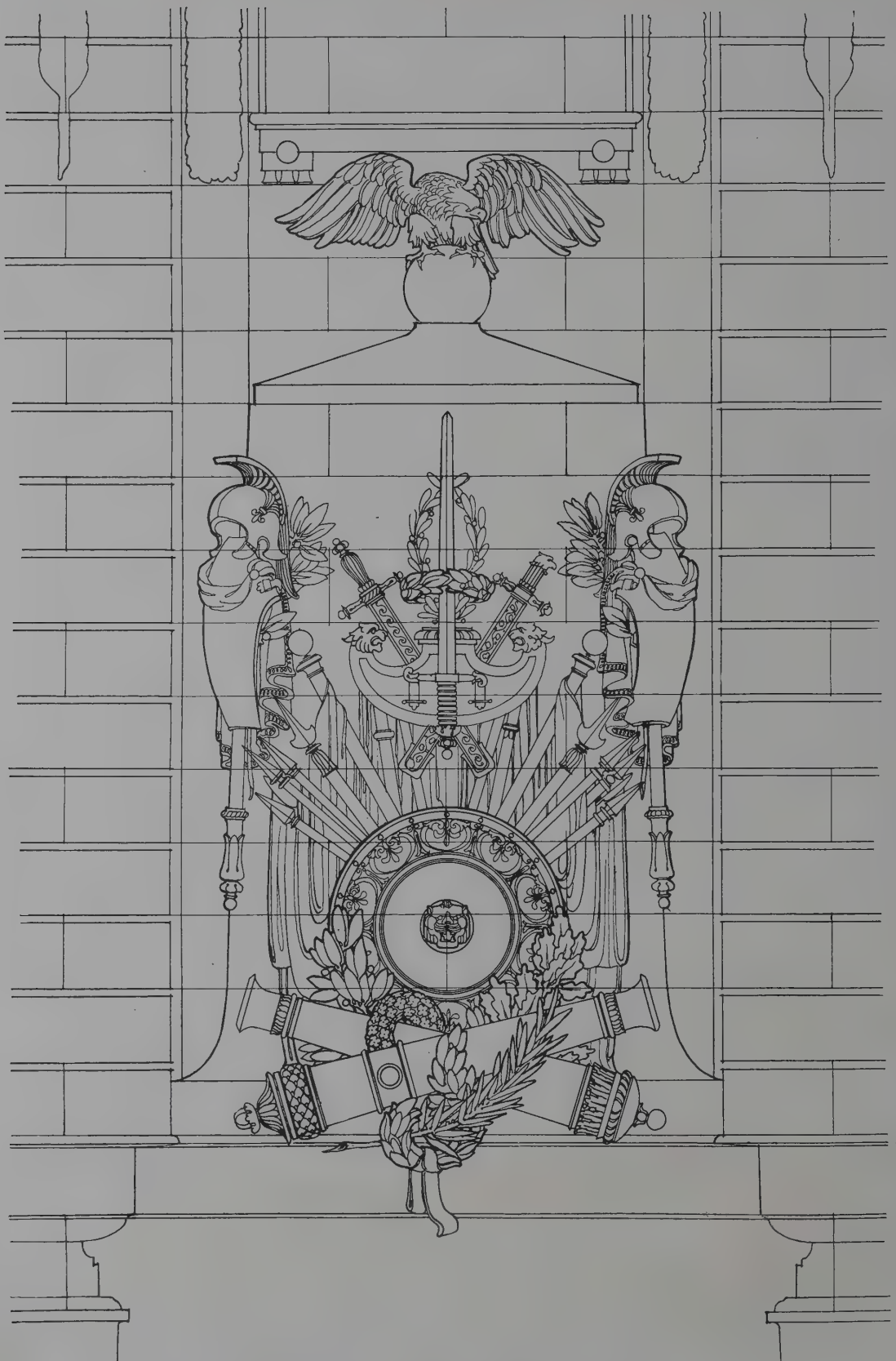
HAROLD VAN BUREN MAGONIGLE, ARCHITECT

This will be simplified by omitting the dolphin's shell and supporting feature below. A slight change will also be made in the rustication forming the base of the pylon.



DETAIL ON THE FRONT ELEVATION—ACCEPTED DESIGN FOR THE NATIONAL MAINE MONUMENT

HAROLD VAN BUREN MAGONIGLE, ARCHITECT



DETAIL OF THE REAR ELEVATION—ACCEPTED DESIGN FOR THE NATIONAL MAINE MONUMENT

HAROLD VAN BUREN MAGONIGLE, ARCHITECT

FRONT ELEVATION—SECOND PRIZE DESIGN

DONN BARBER, ARCHITECT

NATIONAL MAINE MONUMENT COMPETITION

REAR ELEVATION—SECOND PRIZE DESIGN

DONN BARBER, ARCHITECT

NATIONAL MAINE MONUMENT COMPETITION

LOUIS H. SULLIVAN, THINKER AND ARCHITECT

BY A. W. BARKER

WHILE in the practice of the profession all of the known recipes for the production of the work of art are being tried by thoughtful men, it may be worth while, for the moment, to take up the question from the other end. If we find that all masterpieces of whatever time, and in every sort of art, have been marked by a certain unity, that they have consisted of related, and not merely of associated, parts, we may assume that the works of art to come will have this characteristic also. If we further conjecture that in the clearness with which this unity and consistency are shown, by simplicity and exclusion of the superfluous, we have found the quality which carries conviction and defends the work of art from time and from the confusions wrought by the change of standpoint, we are probably not far from the truth. How has this unity been secured? How has this perfect consistency been maintained?

It is part of human experience that while knowledge and care may do much in this direction, they are far from infallible, and that personal reaction against a need or cause for expression is the one way to the result.

On this basis works have been produced of such force as neither taste nor judgment could have commanded. On this basis, too, we obtain that individuality in the result which is so closely and universally associated with strength that, although it is only a concomitant, it is often assumed as proof of greatness.

The attempt to develop a living style from the relics of one that is dead, fails, not because the forms themselves are outworn, nor because the masterpieces have lost any of their power to interpret between us and those who went before, but because, being constructed to fill one need, they are not the logical expression of another, which in its turn must find itself new forms, desired from its own character. On the other hand, if we attempt to use them by reviving the ancient spirit, we find that, as that spirit lives only as recorded in these works of art, we are restricted to copying merely, on pain of foolishness. When the inward necessity for a form no longer exists, the utmost erudition and care cannot supply its place—cannot by themselves maintain the unity demanded as the first essential of the work of art.

Homer is forever an invaluable poet, but no Iliad can be written by an American of to-day, because the whole Greek attitude of mind and the whole Greek environment are things of the past, and no one can reconstruct an epoch and live in it to the exclusion of the ideas and facts of his own time. Even the old phrases are foreign to us. Moreover, if this indeed were possible, it would be the surrender of the birthright of standpoint merely to do what had been done before.

A crystal is built on an inward law, not in an external mold, and spontaneous expression is of the same sort. So, if the need that calls forth the work of art is able to define itself, and is allowed to work in freedom in its environment, a form of beauty and dignity will result as a matter of course.

The part of genius is to know this need, and to measure it, to live and feel, to have positive emotions, and as definite as strong; emotions that will not satisfy themselves in the forms which

grow about other ideas, but which build with regard only to their own demand and the opportunities of their environment.

This, we take to be the perennial foundation of art, and our purpose here is not to speak of Mr. Sullivan or his work as an isolated result, but to have especial regard to the importance and universality of the principles upon which his work is founded, his executed work being the exploitation of his standpoint, according to the skill with which he has perceived the vital need for the structure to be designed—how well he has defined it, in fact, and how far he has satisfied the need with the means at his command.

Born in Boston, September 3, 1856, Mr. Sullivan is therefore forty-five years of age. His education, beginning with special courses from primary to high school, was continued in the Boston Institute of Technology, after which he spent several years at the École des Beaux Arts, being a student of the Atelier Vaudremer.

By nature a mathematician, it was by contact with Professor Clopét, a French mathematician and an instructor in the école, that his powers of exact reasoning were developed. The impression made upon him by the city of Paris was of its cleanliness and order, and its artistic wealth, and he especially liked the people for their tendency towards the logical habit of mind.

One can easily understand from this why it is that he insists that he is following the principles of that school but not its methods nor forms; and, as it has been well said, he is not to be regarded as an eccentric in any sense, but as concentric, rather, revolving about a few basic principles which belong to him, not as an individual, but as one who recognizes that art is the outcome of the reaction of temperament upon environment.

The creed of his art is therefore democratic and progressive; it finds its inspiration neither in the past nor future, but in the immediate and present, and its optimisim and vitality are of the kindred of the spirit that has brought forth the greatest art of the world.

At the present time when the minds of men are in a state of ferment in architectural matters, and when we see able men rushing to and fro in a search for the true light, or returning in weariness or disgust to the conventions of their forefathers, a voice like this, speaking in the confident and victorious tone characteristic of the Middle-West, which is Mr. Sullivan's home, is in itself a notable thing, and we see the performance of new works, unlike what has gone before; and yet with a certain balance and propriety which are the proof of fitness and the safeguard of permanence, when we see further evidence of the vital origin of this work in the fertility of the designer, we feel that Mr. Sullivan's life-work is more than a celebration of himself and his standpoint; we feel that it is one of the few visible centres of organization of the architectural thought of this country, that his principles and his spirit are a much-needed example and inspiration to the whole profession, and are doing much to bring clarity of thought and conviction into the midst of the present confusion of ideas. His present following consists on the one hand of a few of the younger men, who, missing the essential idea which runs throughout his teaching, content themselves with adopting the outward manner of his work, greatly to his own disgust, and, on the other hand, a less obvious but more important group of men whose work has gained in confidence as a result of his teachings. Among these must be numbered those, who, without being imitators, having seen their problems solved by Mr. Sullivan in his work, have accepted his answer as the true one, and have followed him, but with the freedom and understanding which marks the true disciple as distinguished from the copyist.

That his influence is more widespread than appears on the surface is seen in the fact that, while he had personally nothing to do with the organization of the Architectural League of America, that body, brought together by the common desire of its initiators towards the "American Renaissance," which Mr. Sullivan has long been preaching, has been in large measure guided and developed during the three years of its active life by the force of his example and teachings. To diffuse his ideas more effectually, he has more than once entered the field of literature, usually as a contributor to the polemics of architecture, but often dealing with his subject in such general terms that his writings may be regarded as a contribution to the literature of art as a whole. It must be admitted that his tendency to metaphor and the fluency of his thought occasionally leave his writings overloaded and somewhat obscure, but even in these cases he compels attention by his power in the construction of single sentences, many of which are both original and forcible.

With Mr. Sullivan's literary work, however, we have to deal only as the statement of his artistic creed. His latest example of this is the series of "Kindergarten Chats," in which he is gradually creating an atmosphere of credible ideas about the mind of an irreverent Western boy, with the evident intention of leading up to a healthy belief in principles of art derived from personal examination of the causes and meaning of art, unsophisticated by the theories to be found in so many books and schools, which, however

THE WAINWRIGHT BUILDING, ST. LOUIS, MO.

LOUIS H. SULLIVAN, ARCHITECT

This was the first example of a steel frame building, designed to emphasize the height of the structure; likewise, the first in which the division and ornamentation follows only structural lines.

true, do not assist the creative effort. These "Chats" occupy but one page each, are laid in with a broad brush and with the brush-marks showing—and Mr. Sullivan refuses to stop to explain the jokes—nevertheless, they are telling shots at the commercial, the unmeaning, and the insincere in architecture, and are perfectly fearless in their arraignment of these faults as exhibited in contemporary work, without regard to the prestige of the authors concerned.

Their critical value, moreover, is the least of their claim to consideration. In them is developed an organic thesis, in which he has set forth the fundamental philosophy of creative architecture.

In "The Tall Building Artistically Considered," an article of his that appeared in "Lippincott's" in 1896, he is at his best, and for simple and direct English the essay is only excelled by the logic and clarity of its reasoning. And he has made good his thoughts and speech in executed buildings. As yet no one has excelled him in the treatment of the "sky-scraper." It is something more than a real-estate problem with him; "this loftiness is to the artist-nature its thrilling aspect," he says.

The exercise of the gift that thus elevates a necessary characteristic to the point at which it becomes the keynote of a structure of beauty and unity is the function of the architect upon which he lays stress in another essay, read before the A. I. A., at New York, entitled "Objective and Subjective."

When, in addition, it is remembered that Michael Angelo, Wagner, and Whitman are his ideals of the artist, held in high estimation, not because they departed from accepted forms, but because they created new forms, and especially because they established independent points of view, and because he finds in their work, to paraphrase his own words, the highest conjunction of objective and subjective thought, it is possible to appreciate the scope and breadth of his thought.

That he is himself one of those artist-natures to whom the chief requirement of a new form of structure constitutes a "thrilling aspect," and that he is not confused by a vague wish that his buildings might be like something else, marks him as a man whose spiritual eye sees deep and perceives the real native forces underlying American life. If, in addition, he has succeeded in making this loftiness thrilling to others, others not gifted as he is or who are of another epoch —and this, time alone can determine—then he ranks among those who, for want of a better term, we call inspired leaders.

By many, Mr. Sullivan is regarded as an "ornamentalist," so fertile is he in this branch of design, so original, so profuse and complex. But they who see no more than this in his work make a serious mistake. The vertical planes of wall-surface, the height of which he emphasizes rather than disguises, are not disturbed by the detail with which they are enriched. Near at hand the ornament takes its place as such, and as unsurpassed of its sort, but at a distance from which the wall may be viewed as a surface, the surface-detail becomes a matter of texture, and does not fret the eyes by enforcing its interest at the expense of the general effect.

Moreover, this textural value is only enhanced by the dust that settles upon it in time, herein attaining to the result which is forever sought by the most skilful designers.

Since Richardson, no American architect has attracted the interest of foreign critics to the degree that Mr. Sullivan has. Recently, a Danish reviewer, writing of the art of optimism, quoted his work to uphold his belief that Europe would ultimately have to learn architecture in America, and French and English critics in general take him much more seriously than his own countrymen. Some years ago, when the Commissioners of the Museum of Decorative Art in Paris were visiting the World's Fair in Chicago, they secured a number of his original drawings and had many photographs and casts made of his ornament for their museum in Paris, this being the only instance in which an American was so honored. Later on, the same Society gave him a medal. When this exhibit was installed in Paris it created so much stir that the directors of a similar institution in Moscow asked to have duplicates made for them, and finally permission was granted to a firm in Paris to prepare copies for various institutions throughout Europe, which can now be obtained by application to the Museum above mentioned.

The condition of architectural thought and sentiment at this time makes the presence of such a man doubly valuable; while we believe that the "benumbing influence of education" is a reaction that can only sway personalities naturally weak, and that the true need is, not of less teaching, but of more men like Mr. Sullivan to be taught, and while the vigorous younger men who count him as their leader sometimes seem to forget that the ancient modes were once as near to men's lives and aspirations as anything that the present or future can give us, and indeed are the means by which we can step back into the old standpoints and gain, as it were, a reflected and prismatic view of this world as it then seemed, nevertheless, it is through these younger men that a new art, the equal of the old, must come.

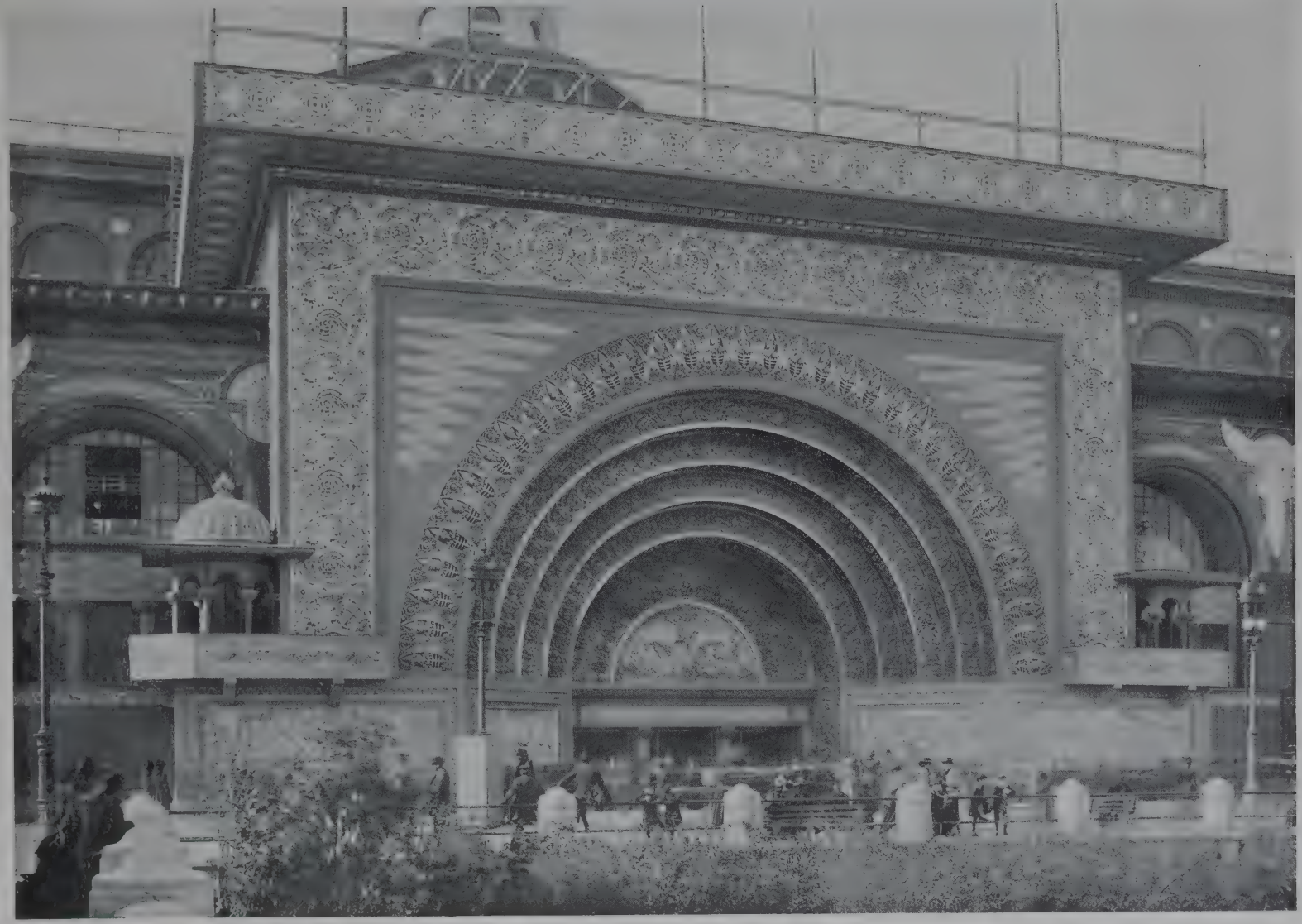
THE PRUDENTIAL BUILDING, BUFFALO, N. Y.

LOUIS H. SULLIVAN, ARCHITECT

THE TRANSPORTATION BUILDING, CHICAGO

LOUIS H. SULLIVAN

Having an ample site and requiring a spacious one-story building, Mr. Sullivan's work here conforms with the long flat surface of the inland seas and with the unbroken level of the prairies. This characteristic has been given to much of the better recent domestic work designed by his disciples.



MAIN ENTRANCE TO TRANSPORTATION BUILDING, CHICAGO

LOUIS H. SULLIVAN, ARCHITECT

PORTAL TO THE GETTY TOMB, GRACELAND CEMETERY, CHICAGO

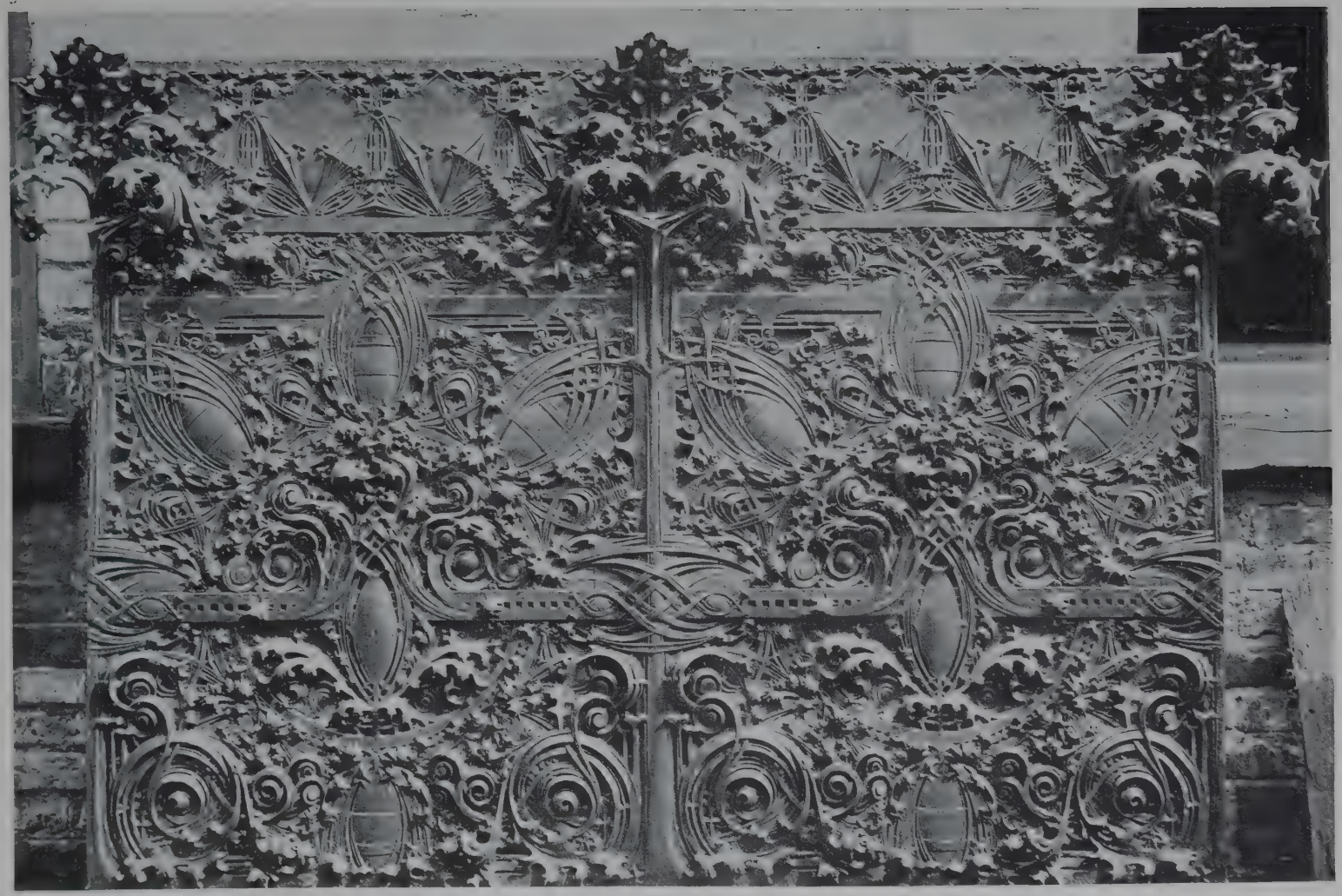
LOUIS H. SULLIVAN, ARCHITECT

BRONZE DOORS AND GATES TO THE WAINWRIGHT MEMORIAL,
BELLEFONTAINE CEMETERY, ST. LOUIS, MO.

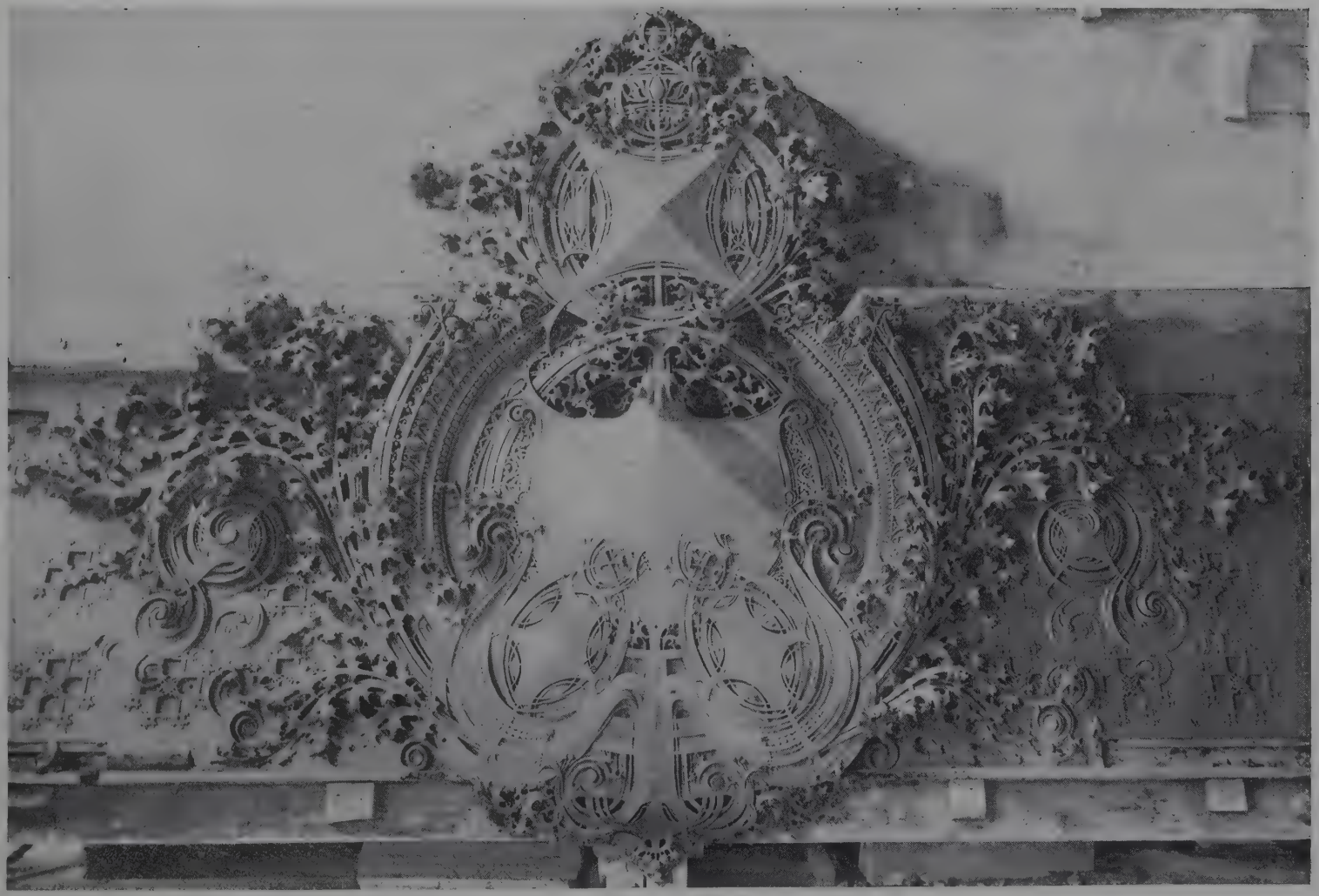
LOUIS H. SULLIVAN, ARCHITECT

REPRODUCTION FROM AN ORIGINAL DRAWING

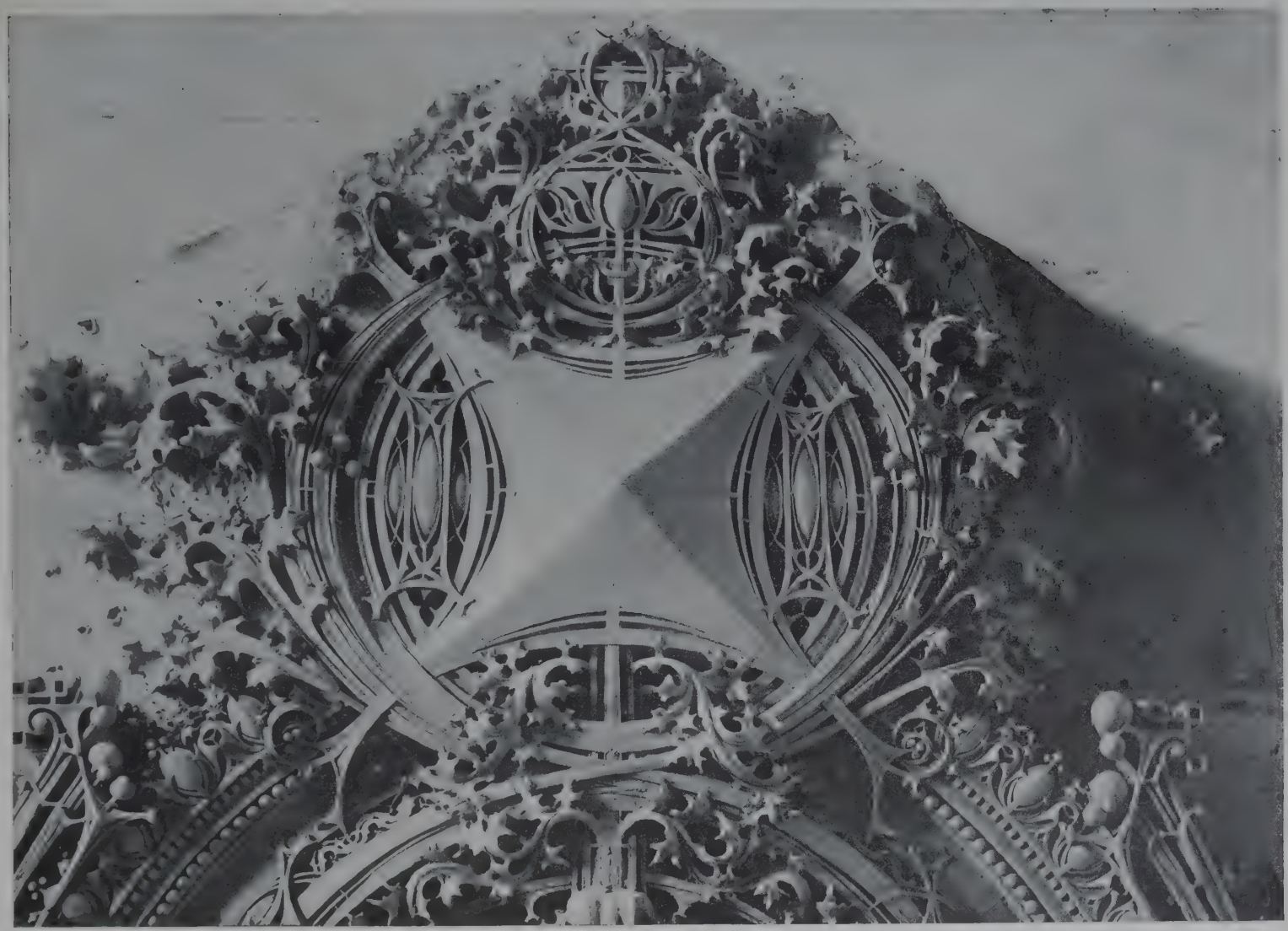
BY LOUIS H. SULLIVAN



CLAY MODEL OF SOME OF MR. SULLIVAN'S ORNAMENT



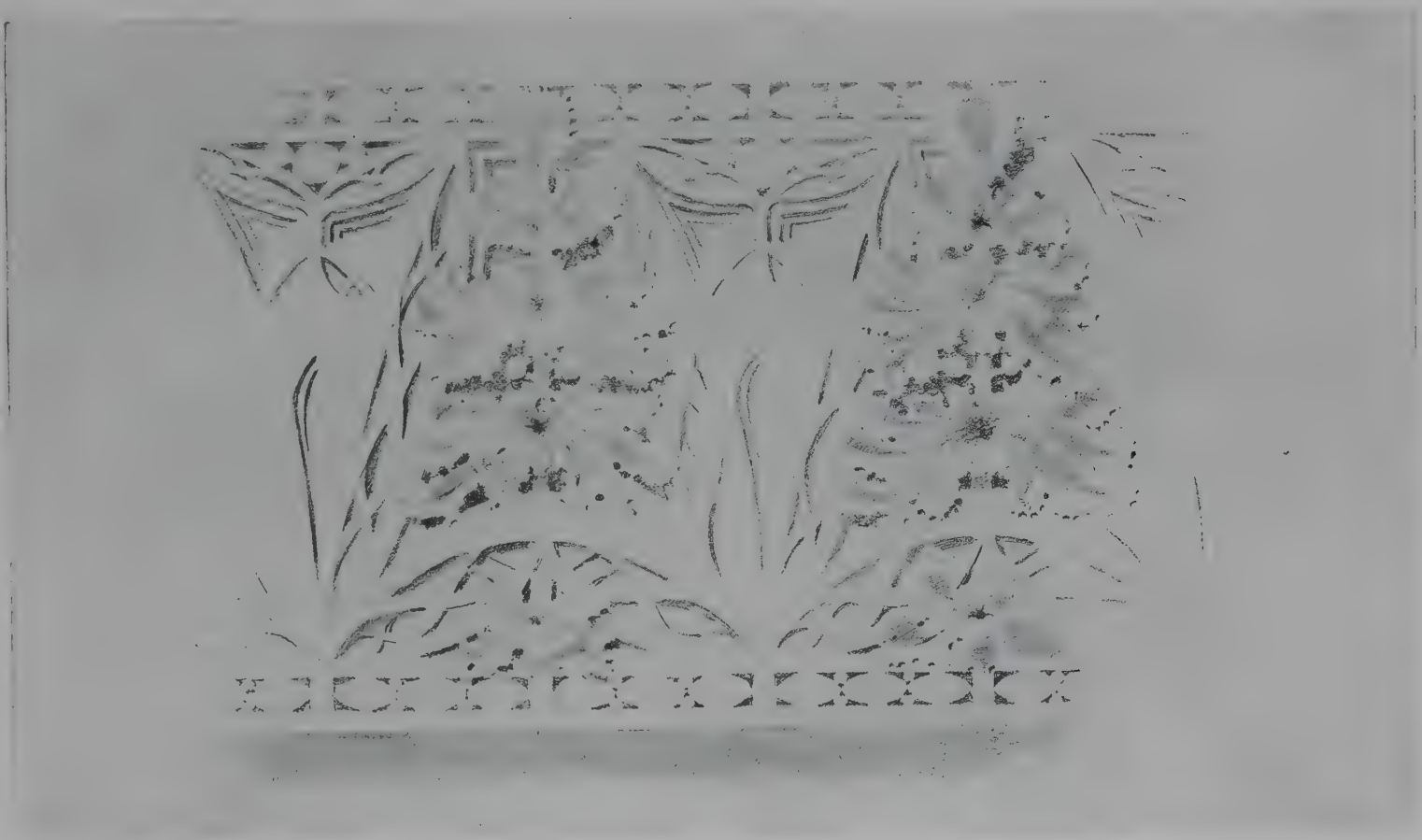
CLAY MODEL FOR ONE OF MR. SULLIVAN'S UNITS OF ORNAMENTATION



CLAY MODEL OF AN EXAMPLE OF MR. SULLIVAN'S ORNAMENT

The best examples of Mr. Sullivan's ornament are remarkable for their skilful combining of foliated and geometric forms; likewise, his sense of proportion, contrast and scale is seldom equaled even by the most accomplished designers.

REPRODUCTION OF AN ORIGINAL DRAWING BY LOUIS H. SULLIVAN FOR A FIRE-PLACE IN THE ST. NICHOLAS HOTEL, ST. LOUIS



REPRODUCTION FROM AN ORIGINAL DRAWING

BY LOUIS H. SULLIVAN

REPRODUCTION FROM AN ORIGINAL DRAWING

BY LOUIS H. SULLIVAN

REPRODUCTION FROM AN ORIGINAL DRAWING

BY LOUIS H. SULLIVAN

His ornament is usually very flat; and it is at its best executed in either terra-cotta or metal, or some material suggesting a thin covering.

The century just closed witnessed the culmination of the first great wave of music-sense and musical expression of which we have record; it witnessed the growth and what now seems the decline of a renaissance of the pictorial arts, inferior indeed to that which closed the middle-ages, but impressive in its results, nevertheless. The musical wave reached its height in Germany: the pictorial renaissance centred in France; but a fact that must not be overlooked is this: that with the spread of the modern means of communication of thought and matter, in all essentials sectional distinctions are being wiped out, except those arising from climate and other natural conditions, even the influence of national temperament having been reduced to a minimum by the railroad and the telegraph.

The result of this will be that all art of the future must tend toward the expression of the modern cosmopolitan spirit, rather than a distinctively *national* idea, and that the architectural renaissance so much desired will sweep without much variation about the whole world, reaching its culminating point among the people that has best appreciated the modern idea of life as sheltered within walls. Whether this shall be our own land it is too early to say; but hitherto, at least, America is the great modern nation in the external activities, and has already given its name to the wholesale nature of modern methods. Consider only the case of those young Norsemen, several hundreds in number, who, some years ago, left their sweethearts in the land of their fathers, while they came to this country to prepare the home where they might live on better terms with fortune than elsewhere. In the far Northwest, beyond the great lakes, they laid out their farms and built their houses, and then, three hundred or more strong, they chartered a steamer. Consider that steamer, leaving our shores, carrying with her as her sole burden three hundred young men, each going to his marriage day; consider her again as she returns; she brings back three hundred strong men, and with each his newly wedded wife; strong in number and eager with the hopes of youth, what shall we say to them? What shall we say of all that bears the stamp of the enterprise and vigor which we alternately call modern and American? Shall it be a Doric Column?* A quotation from some old writer? Shame on us if we have no new words, no new thought springing up to greet the new deed! Our very newspapers—things of a day—have better grasped the idea of sincerity and have obtained a truer reaction from their surroundings than the builders who build of stone.

The strength of our craft lies, meanwhile, in the leadership of such men as Mr. Sullivan, as workers and as teachers; it lies, as yet hardly awakened, in the efforts of hundreds of earnest men who see the basic principles of living art defining themselves more and more clearly in the works of their leaders, though with but semi-articulate answer in their own work. For it must be remembered that the incommunicable insight of genius is as necessary as just principles; that while a true understanding of the meaning of art can save, it cannot make the true architect, and it is not within the reach of any man's will to stand among those through whom has come, and through whom shall come again, an enduring response to the needs of man through the medium which bounds the province of the artist as architect.

**A movement is on foot to erect a gigantic doric column in Detroit, at the lower end of Belle Isle Park, to commemorate the two hundredth anniversary of the founding of the city. An adjacent colonnade will furnish a place for statues of Cadillac and others noted in the history of the locality.*

LOUIS H. SULLIVAN

ARTIST AMONG ARCHITECTS, AMERICAN AMONG AMERICANS

REPRINTED FROM "THE CRITERION"

ARE American Beaux Art architects consciously or unconsciously engaged in "Gallicizing" American cities? A very great number of people say they are doing so; that, whereas the commercial, social and climatic conditions of America differ from those of any other country, and demand and give splendid opportunities for treatment individually American, these Beaux Arts architects are simply repeating, often in an emasculated form, the style which the Frenchmen have evolved for their own and entirely different requirements. That they should do so is treason to the principle upon which the whole Beaux Arts system is founded.

But there is at least one Beaux Arts man in this country who has been always true to the fundamental teaching of his Alma Mater, and that is Louis H. Sullivan, of Chicago. No one can accuse him either of trying to gallicize an American city, or of borrowing designs and applying them in a perfunctory manner. Everything that he has touched has the note of freshness and spontaneity, and is distinctively American, because it has grown out of distinctively American conditions and requirements. To put the reader at once in the attitude of knowing something about Mr. Sullivan, let me say that he designed the Auditorium Hotel, in Chicago. His father was an Irishman, his mother a Frenchwoman, and he was born and reared in Boston. At the School of Technology in that city he obtained his first professional training, and supplemented it by a course in the École des Beaux Arts in Paris. Heredity, environment and education were all favorable to his development as an architect. He is an artist in the first place, with an exuberance of imagination and craving for the beautiful in art and nature that is quite unusual. His range of artistic sensibility is not confined to his own special medium. Literature, music and nature are sources of beauty which he has drank from. He will take as much pleasure in showing you the photographs of his cottage on the shores of the Gulf of Mexico, and in telling you of his roses and of the way in which the birch trees and pines fling their silhouettes athwart the Southern sunsets, as he will in discussing his giant skyscrapers. For the life-work of this man—poet, philosopher and worshipper of beauty—is chiefly to build office-buildings in the most material city in the universe, where in the strictest sense business is business and money is what talks loudest. In the completeness with which he conforms to the economic demands of his position, one may see the influence of his French ancestry and New England training. But in reality it is due to something far broader. It is the result of the poetic and imaginative side of his nature. The noblest faculty of poetry is to divine the relation between the actual and the ideal, between what one must do and what one longs to do. His imagination has reached up and caught at the possibilities and the meaning which are enshrined in those huge office structures. To him they are not merely buildings, to be deprecated for their negation of all that has been held beautiful in the architecture of the past. They are, or may be made, vital embodiments of the colossal energy and aspiring enterprise of American life. The fact that this piling of story upon story has its origin in the commercial necessities of real estate and in the congestion of population within certain limited areas, does not prevent him from seeing the spiritual possibilities which lurk, undreamed of by most people, in this inert mass of apparently brutal materialism.

"What is the chief characteristic of the tall office building?" asks Mr. Sullivan in one of his published articles, and he answers: "It is lofty. This loftiness is to the artist nature its thrilling aspect. It must be tall, every inch of it tall. The force and power of altitude must be in it; the glory and pride of exaltation must be in it. It must be every inch a proud and soaring thing, rising in sheer exultation that from bottom to top it is a unit without a dissenting line—that it is the new, the unexpected, the eloquent peroration of most bold, most sinister, most forbidding conditions. The man who designs in this spirit and with this sense of responsibility to the generation he lives in must be no coward, no denier, no bookworm, no dilettante. He must live of his life and for his life in the fullest, most consummate sense. He must realize at once and with the grasp of inspiration that the problem of the tall office building is one of the most stupendous, one of the most magnificent opportunities that the Lord of Nature in his benefices has ever offered to the proud spirit of man."

This is how Mr. Sullivan views his work from the imaginative and æsthetic side. His attitude toward the practical issues is equally noteworthy.

The majority of architects regard the problem of the office-building as one of compromise between the practical and the æsthetic. Mr. Sullivan, on the other hand, fully and frankly recognizes that the root of the whole matter is practical, evolves it consistently in a practical direction, and finds that the æsthetic qualities in each case grow naturally out of the special practical requirements. His theoretical and working formula is that "Form Follows Function." He first gives the business man exactly what he asks for, and out of this agglomeration of necessities his artist-mind gets the inspiration for the form, which will make a monumental mass of the whole and give to each part its appropriate decoration. As a decorator, no man in the country comes near him. Ornament emanates from his brain as spontaneously and exuberantly as notes from a song-bird's throat. But here, again, form follows function. His ornament is never for its own sake, but always is an expression of the special purpose or function of the space decorated. The inexhaustible variety of his ornament has proved so fascinating, that many students have overlooked the big qualities of his work, of which the decoration is only a part. His true title to fame is that he has grasped the possibilities of the office-building more fully, more resolutely and with greater elevation of purpose, than any other man. While his buildings are practical to the minutest detail, they are characterized by a treatment that is generally very simple and unaffected, but always monumental. With him there is no contention between the practical and the æsthetic. The useful finds its own artistic expression; the result is æsthetically satisfactory, because it has satisfied the requirements of necessity. So he does not try to adopt the design of a three-story Italian palace of the sixteenth century to a fifteen-story office-building of modern America, or apply to the same problem, whose chief feature is height, the principles derived from classical buildings, in which a long, low, horizontal effect was striven for. His buildings are modern and American in purpose, spirit and appearance. And he never repeats himself. Each problem gets its own separate solution. The simplicity of greatness, the fitness of a thing that has grown out of itself, the inherent dignity of what nobly seems its place in life, belong to all the examples of his work.

CHARLES H. CAFFIN.

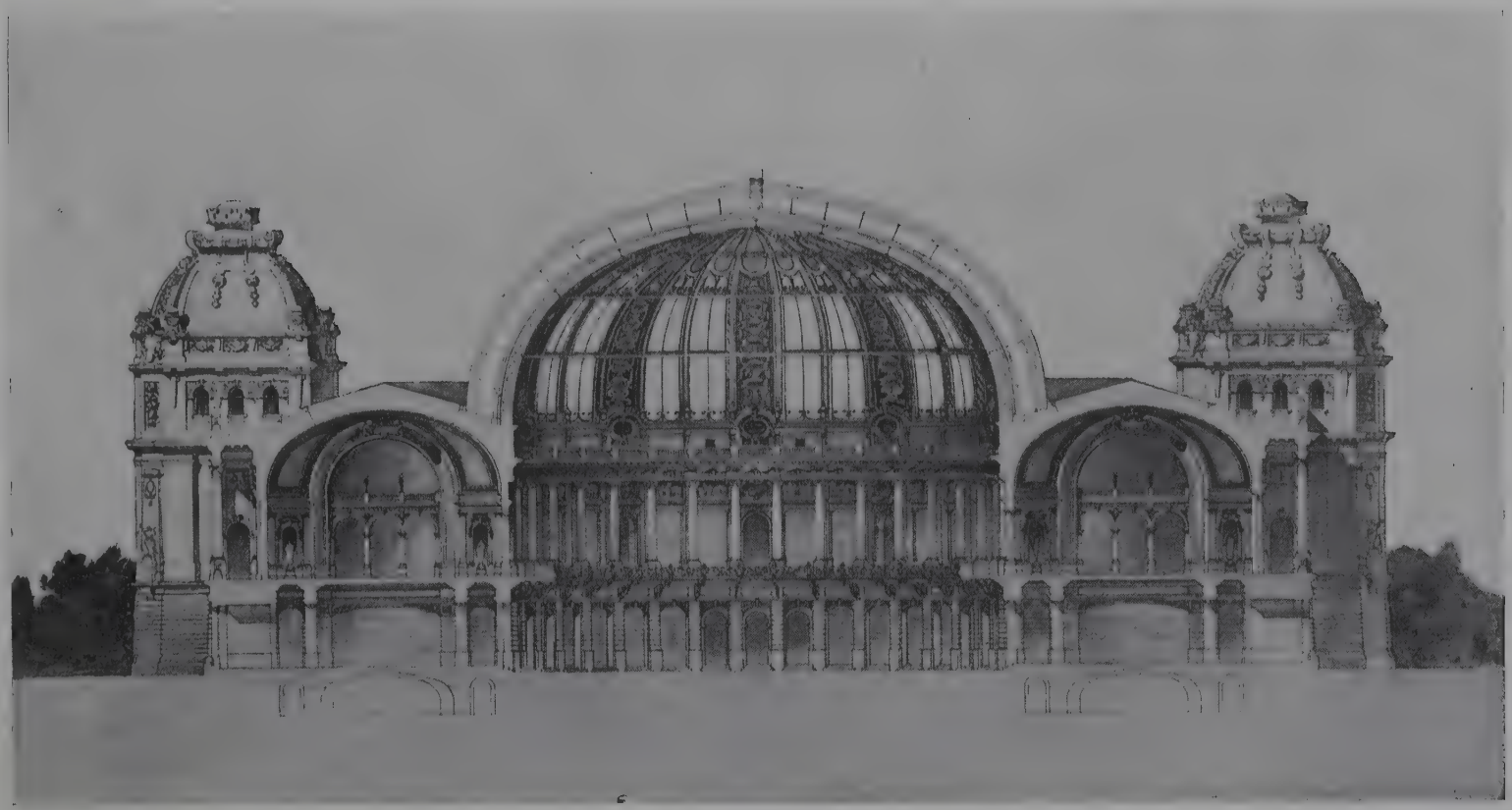
HOUSE FOR MR. JAMES CHARNLEY, CHICAGO

LOUIS H. SULLIVAN, ARCHITECT

AN ABANDONED IDEA FOR THE PARIS EXPOSITION

ESNAULT PELTERIE, ARCHITECT

From "Moniteur des Architectes," Paris



From "Moniteur des Architectes," Paris

AN ABANDONED IDEA FOR THE LAST PARIS EXPOSITION

ESNAULT PELTERIE, ARCHITECT

Section through one of the proposed wings on either side of the great dome.

From "Moniteur des Architectes," Paris

AN ABANDONED IDEA FOR THE LAST PARIS EXPOSITION

ESNAULT PELTERIE, ARCHITECT

The above illustration is a section through a modern steel dome that was to have arched over the new avenue from the Champs Elysée to Napoleon's tomb.

NEW ENTRANCE TO THE MANHATTAN HOTEL, NEW YORK

HENRY J. HARDENBERGH, ARCHITECT

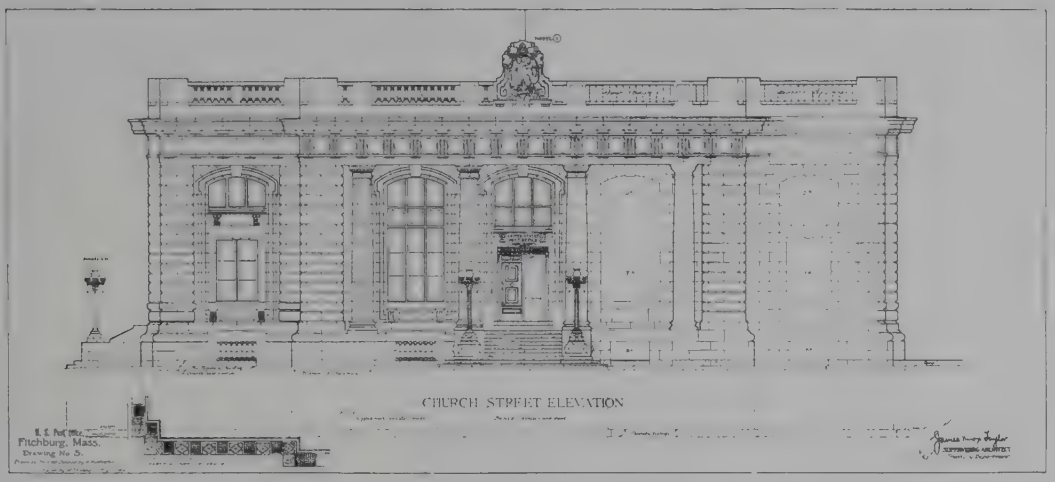
REVOLVING DOOR, NEW ENTRANCE TO THE MANHATTAN HOTEL

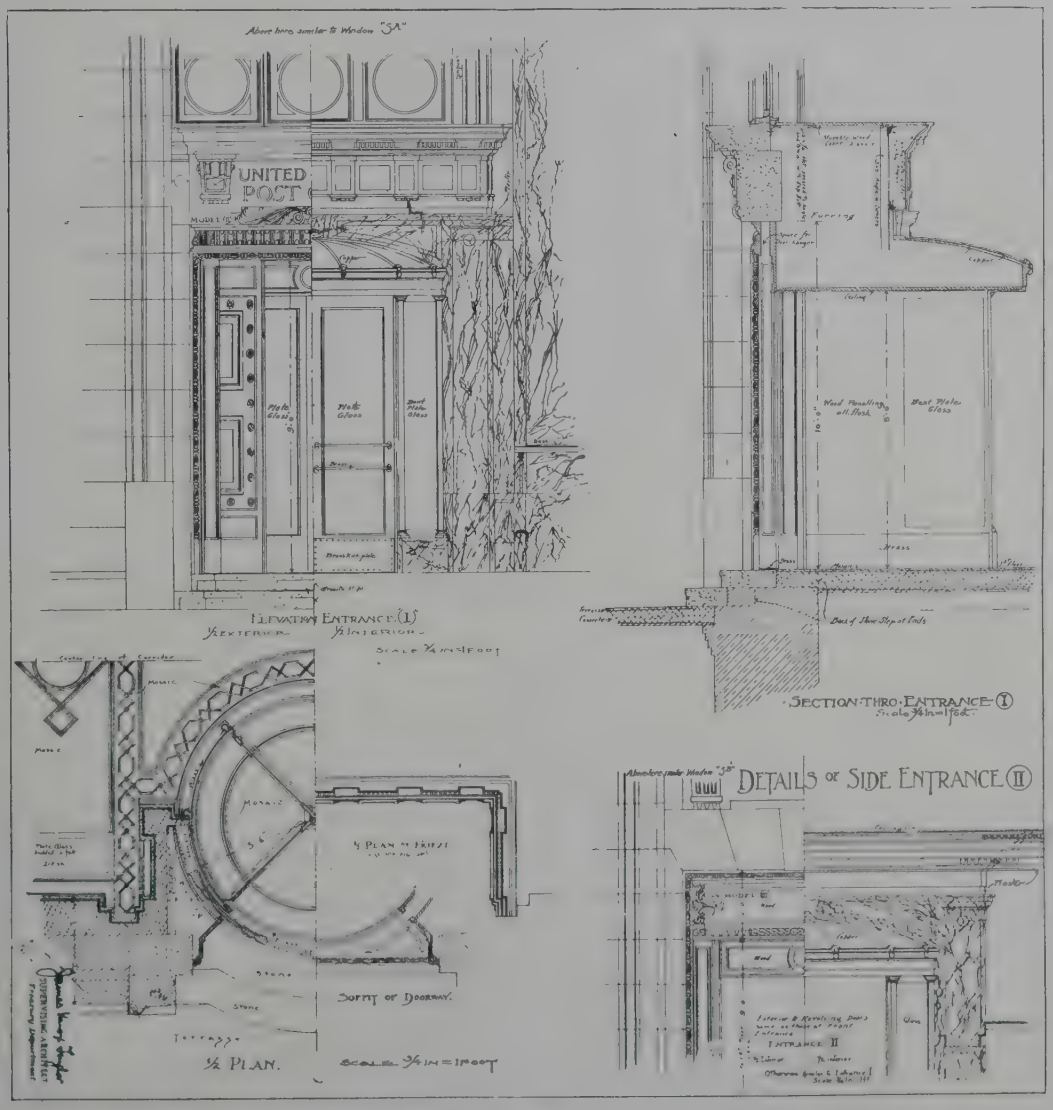
HENRY J. HARDENBERGH, ARCHITECT

American ingenuity is well illustrated in the revolving door. Until recently, however, our architects have not considered it as an integral part of their designs, and hence its archictectural or decorative possibilities have not been tested. The exception illustrated above is eminently successful.

FIRST FLOOR PLAN AND SECTIONS OF U. S. POST OFFICE, FITCHBURG, MASS.

JAMES KNOX TAYLOR, ARCHITECT

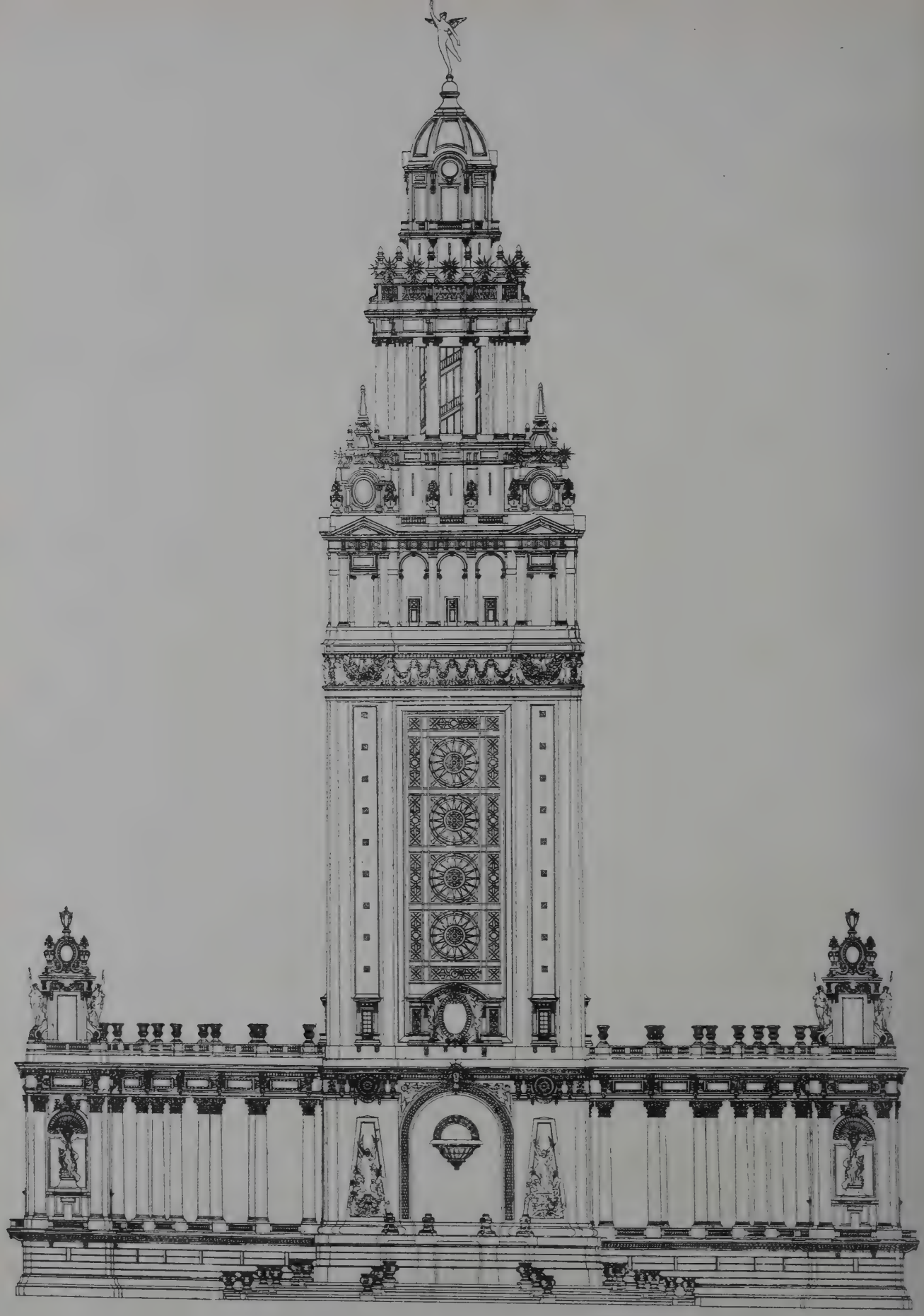




FRONT ELEVATION AND DETAILS SHOWING REVOLVING DOOR
U. S. POST OFFICE, FITCHBURG, MASS.

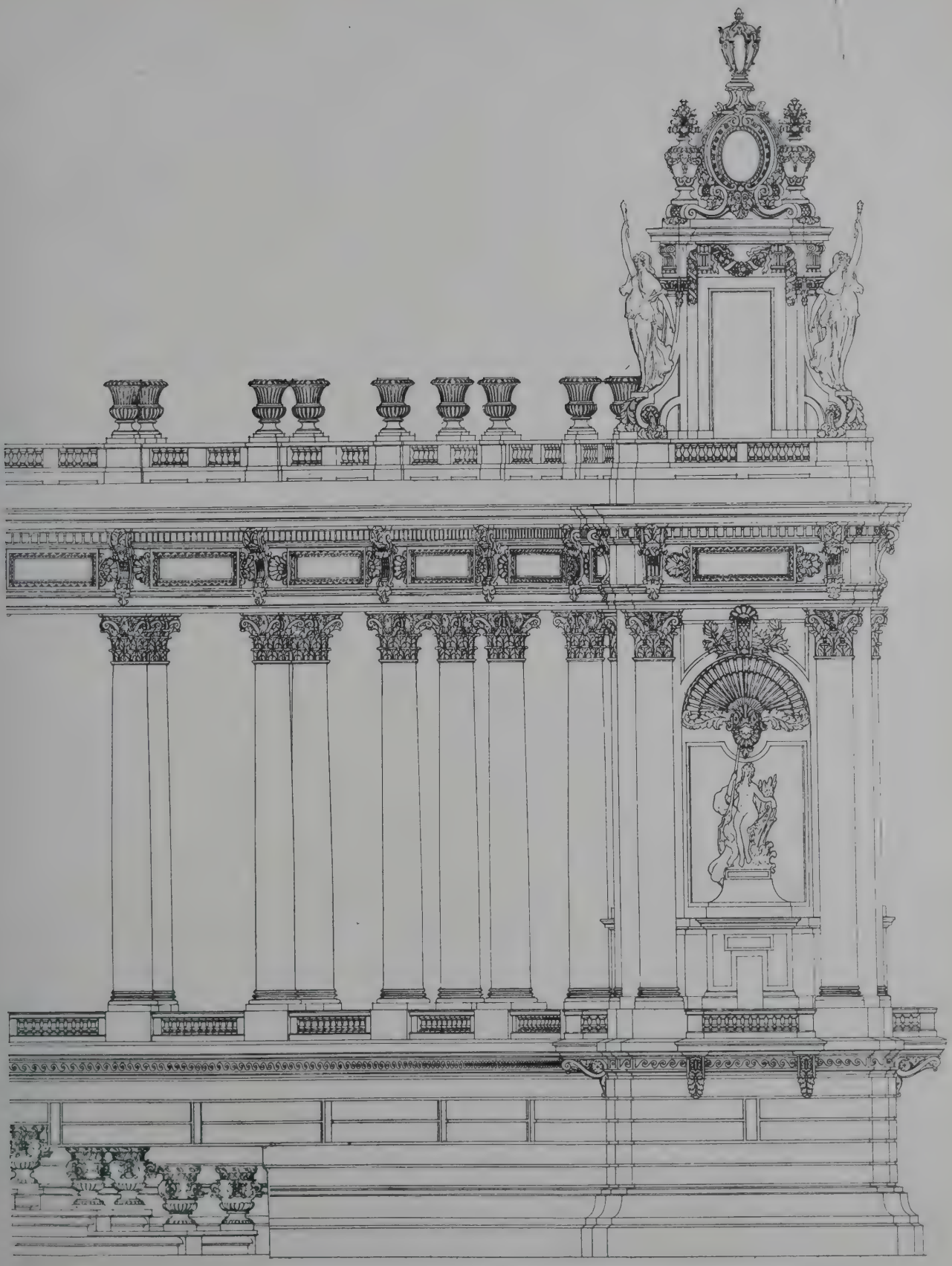
JAMES KNOX TAYLOR, ARCHITECT

Attention is called to the above details, and especially to the plan showing floor decoration and steps designed to receive the revolving door.



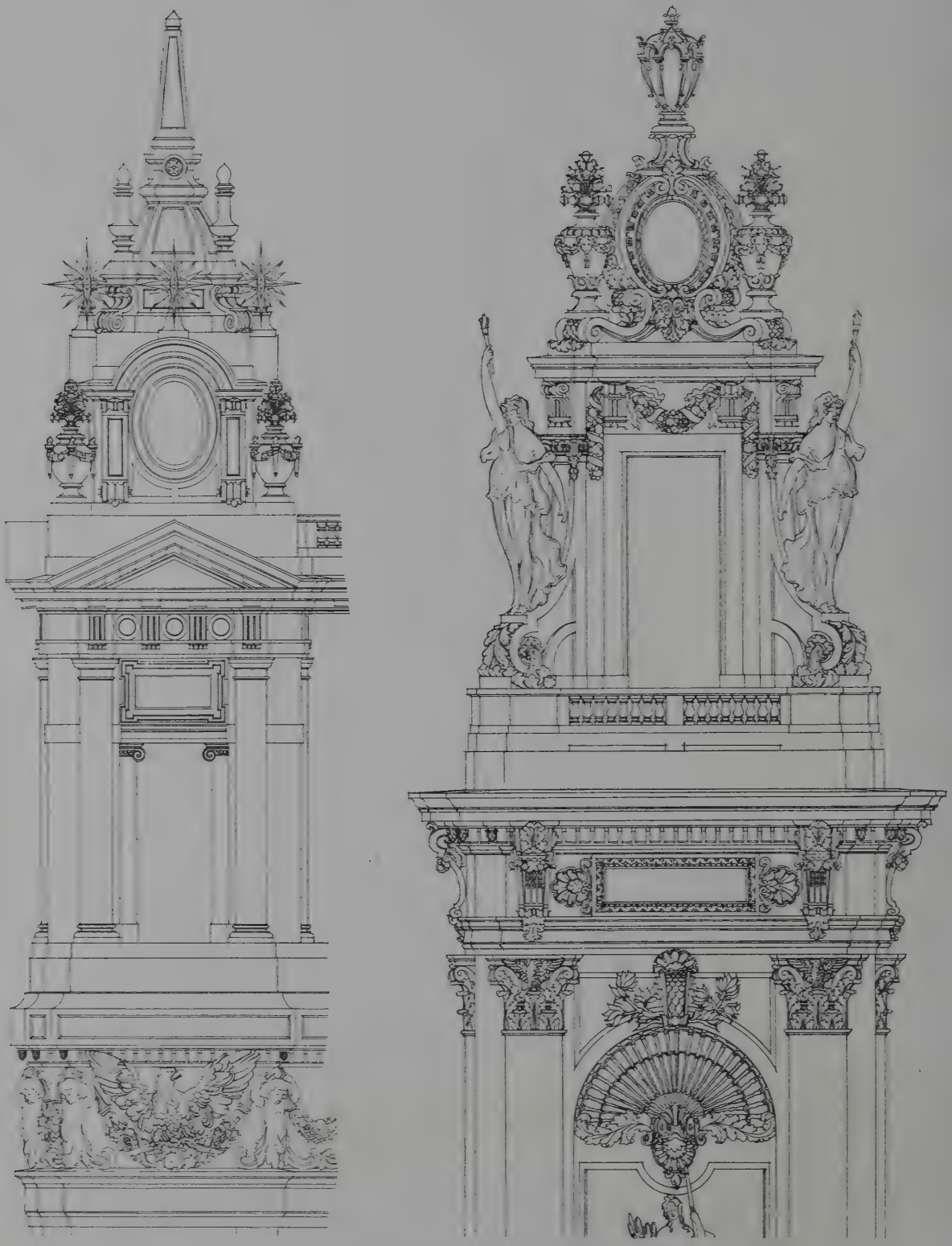
THE ELECTRICAL TOWER, PAN-AMERICAN EXPOSITION

JOHN GAYLEN HOWARD, ARCHITECT



END OF ONE WING OF THE ELECTRICAL TOWER, PAN-AMERICAN EXPOSITION

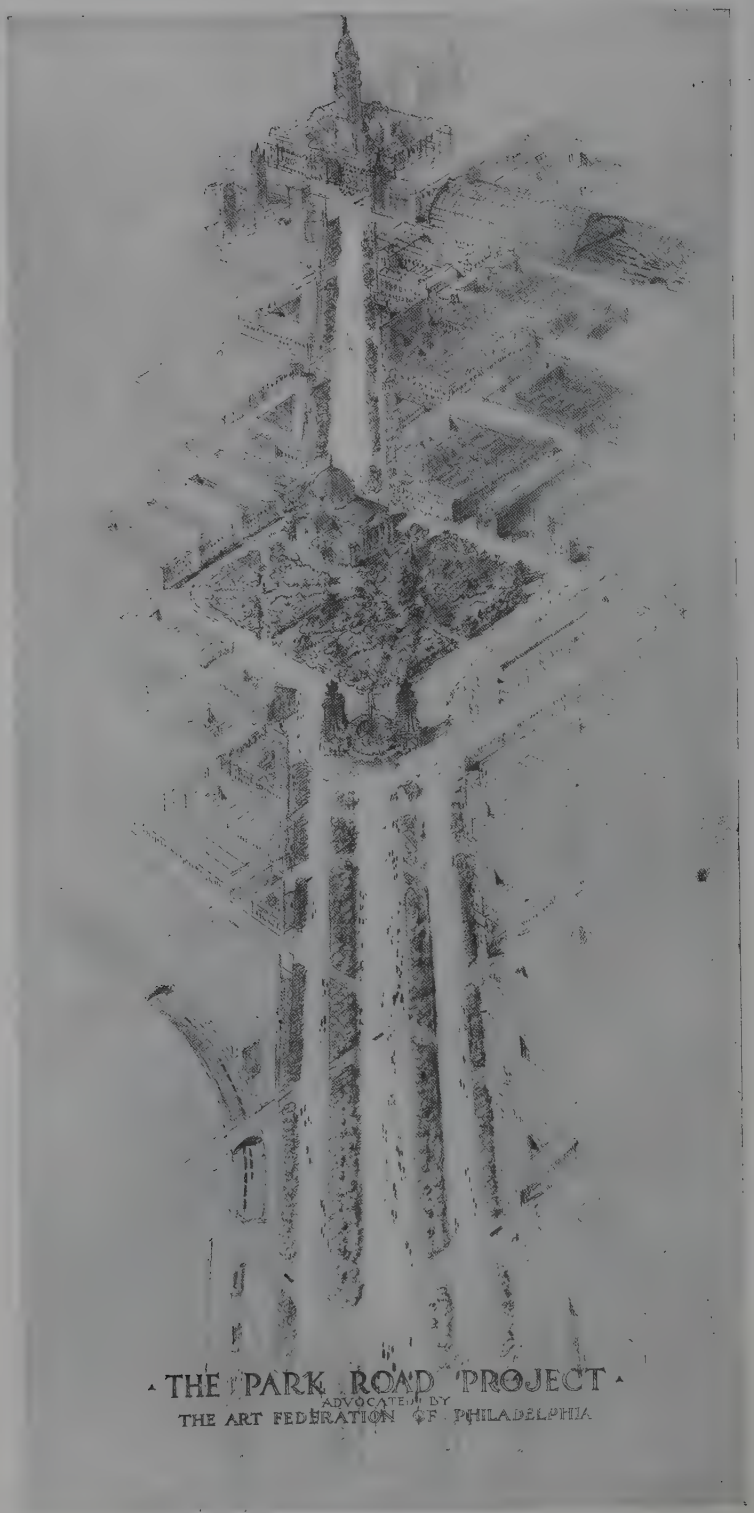
JOHN GAYLEN HOWARD, ARCHITECT



DETAILS FROM THE ELECTRICAL TOWER

JOHN GAYLEN HOWARD, DES. ET DEL.

CHARLES GRAFLEY AT WORK ON A SCULPTURED CLOCK DIAL



DESIGN FOR A NEW APPROACH TO FAIRMOUNT PARK

PRESENTED TO THE CITY BY THE ART FEDERATION OF PHILADELPHIA

THE PARK ROAD PROJECT
ADVOCATED BY
THE ART FEDERATION OF PHILADELPHIA
LOGAN SQVARE AND THE SOLDIERS AND SAILORS MONVMENT

THE PROPOSED SOLDIERS' AND SAILORS' MONUMENT, AS A FEATURE OF THE PARK-ROAD PROJECT

ALBERT KELSEY, ARCHITECT

An attempt has been made to frame in the existing monuments (the Cathedral dome and City Hall tower) so as to form a picture rather than to add a third object to confuse the view. The attempt is immature, and aside from the jet of water being out of all proportion, the idea of front and back so intimately associated with the site has been totally disregarded.

A semi-circular double colonnade facing the end of the boulevard would give decision to the design and biud the pylons better together than the thin girdle shown above.

SIDE ENTRANCE TO THE CASINO, MONTE CARLO

CHARLES GARNIER, ARCHITECT

THE TERRACE FRONT OF THE CASINO, MONTE CARLO

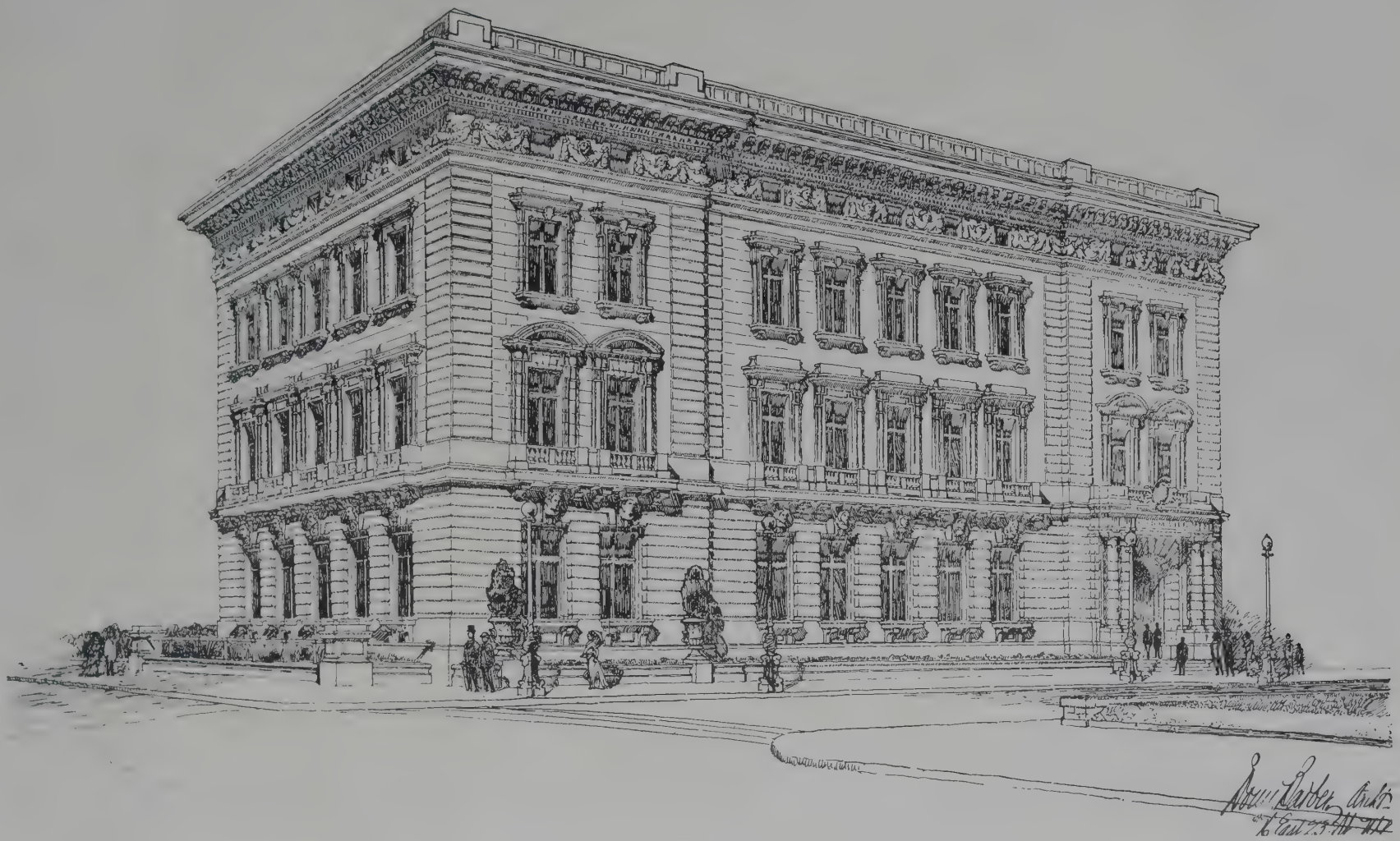
CHARLES GARNIER, ARCHITECT

Courtesy of the Cutler Mfg. Co.

ARCH ERECTED IN HONOR OF MAJ.-GEN. ELWELL S. OTIS, AT ROCHESTER, N. Y., JUNE 15, 1900

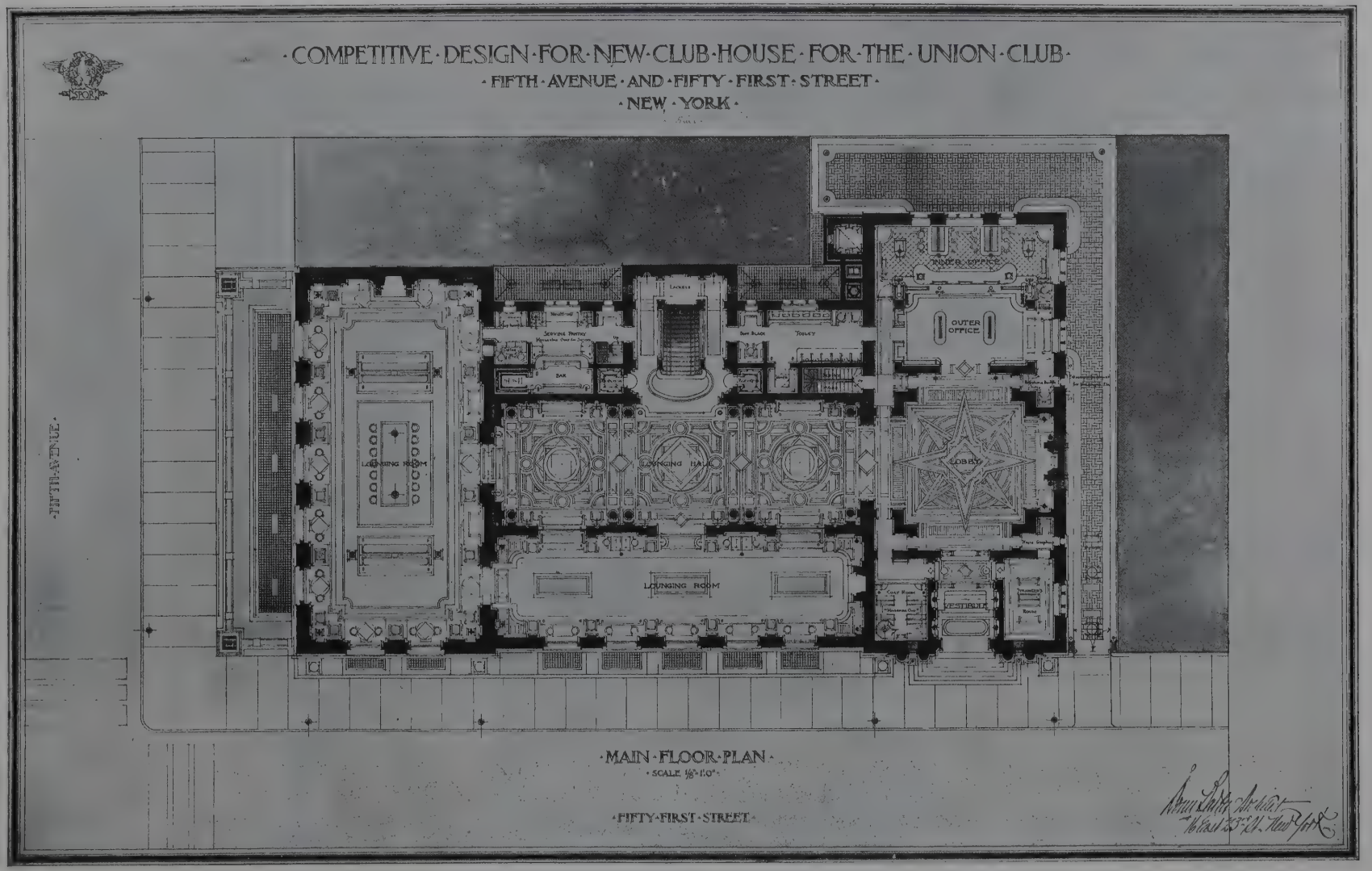
CLAUDE FAYETTE BRAGDON, ARCHITECT

COMPETITIVE · DESIGN · FOR · NEW · UNION · CLUB HOUSE ~
FIFTH · AVENUE · AND · FIFTY ~ FIRST · STREET : N.Y ~



COMPETITIVE DESIGN FOR THE UNION CLUB-HOUSE, NEW YORK

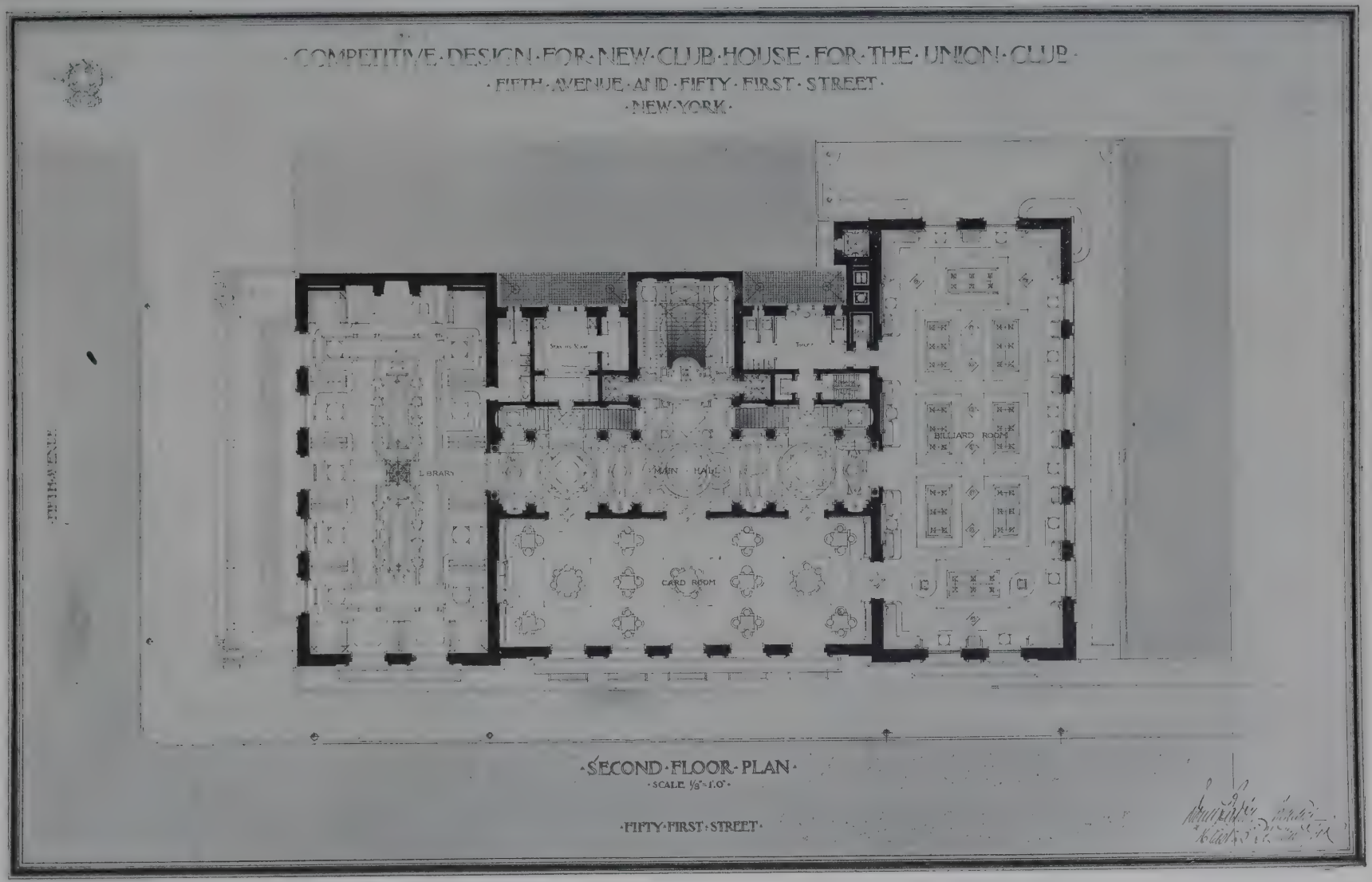
DONN BARBER, ARCHITECT



COMPETITIVE DESIGN FOR THE UNION CLUB-HOUSE, NEW YORK

DONN BARBER, ARCHITECT

Aside from the fact that the entrance is too far removed from Fifth Avenue, the plan shows the greatest skill and good judgment especially exemplified in the clever way the lack of symmetry is overcome in the long narrow lounging-rooms.



COMPETITIVE DESIGN FOR THE UNION CLUB-HOUSE, NEW YORK

DONN BARBER, ARCHITECT

HOW TO BEAUTIFY CHICAGO

ART LOVERS MUST BECOME POLITICIANS TO PROCURE RESULTS—ACTION OUTLINED THAT, IF EFFECTED, WOULD MAKE CHICAGO INIMITABLE

BY DWIGHT HEALD PERKINS

REPRINTED FROM THE "RECORD HERALD," CHICAGO

BEFORE proceeding to a consideration of municipal art and its application to Chicago, it is necessary to define our terms. Art consists primarily in performing the necessary tasks of life in a beautiful manner. It is not in any way antagonistic to or apart from practical things, but is the meeting of practical needs in a beautiful way. Municipal art is the application of this principle to corporate life. The most direct way to secure a beautiful city is by solving such practical everyday problems as the handling of freight, the conduct of all our industries, transportation of our people in a manner at once practical and beautiful.

In attacking the problems which concern Chicagoans, it is necessary for us first to become iconoclasts. Until we tear out our smoke-producing boilers and abate that nuisance, which destroys not only our civic beauty but our civic character as well, we cannot hope for much progress.

ART AND POLITICS.

The same is necessary in regard to our political system. Art is essentially ethical, and until people who really desire the welfare of Chicago can become practical politicians and substitute better methods for those now in vogue with both of our governing parties, we cannot expect to create and maintain a municipal ideal. It will never do for reformers to preach to politicians; instead they must become politicians and endeavor to put the city's business upon a basis of equity and enlightenment.

The second step is positive in its nature, and demands the acquiring of a knowledge of conditions. It is necessary to understand Chicago's situation commercially and in reference to the business and the world's natural supplies. It is necessary to study her in relation to her immediate surroundings, and her local activity, taking into account the activities of all classes of people. It is necessary to study other cities and learn of the obstacles which they surmounted, and the manner in which they did their work. This should be done, not for the purpose of copying other cities, but to enable us to realize our present and our possible conditions and to encourage us in our work.

PLAN OF OPERATIONS.

Assuming that the data is at hand, the next step is to plan our city—plan it just as definitely as if it were all to be executed at once. A plan is a study of a proposed operation, generally expressed graphically, and if thoroughly done, gives to that operation the advantages of forethought and of anticipation of future needs It points out a line of action which may be carried on definitely toward a certain goal, and at the same time it permits constant revision of details: In our case such a plan should include Greater Chicago. It should not be limited by the political boundaries of the city, but should include all of that territory which is of daily concern to Chicagoans. This would take in practically all of Cook County, and in some directions it would go beyond the county limits. This plan should be made with reference to all of the needs of intramural transportation, to the receiving and shipping of all kinds of merchandise, to all manufacturing processes, to all official business, to the interests of all kinds of education, to recreation and to the embellishment of our streets and open spaces. It should include regulations for buildings—for their appearance in the aggregate as well as for their safety. Such problems as municipal water, light, sewerage, telephone and telegraph, pneumatic tube service, etc., would of course demand an important place in these considerations.

BIG SUBWAY PLAN.

Such a plan, if made, would include, as I see it, a complete system of subways for all surface and elevated transit lines. It would dispense with our downtown surface and elevated loops. It would make a central subterranean station from which all lines of cars would radiate. By similar extensions it would bring suburban lines from all depots to the centre of the city; it would provide short cross lines for rapid transfer from one part of the business district to another. Subways may be arranged so that they will be perfectly lighted and ventilated; by the use of glazed tiles they may become beautiful, and shops along their lines may add another story to their available space by connecting their basements with the subways.

It would include a system of docks at the mouth of the Chicago River of such size and detail as to permit the rapid loading and unloading of the largest marine freighters and their connection with the railroads through subways. It would include similar docks at South Chicago, where the steel, coal, lumber and manufacturing interests are bound to grow.

PURIFY THE RIVERS.

It would include the transformation of our rivers into clean streams, lined with clean and attractive factories, industrial centers, or beautiful residences. It would include the substitution of bascule bridges or permanent ones for all of the present draw bridges.

For the better maintenance of cleanliness and beauty, it would transmit by electricity the power now being wasted in the drainage canal so that boilers and smoke might be eliminated from the factory district.

There is no reason why Chicago River should not be as attractive as the Seine, and there is also no reason why Chicago should not even at this late date have the advantages of plans which are so great and so evident in the case of Paris. The beautiful plan upon which all of the streets and boulevards are there laid out contributes much more than the architectural façades to the beauty of Paris. Indeed, it quite nullifies the bad effect of some of the poor architecture there.

NEW PARK SYSTEM.

The plan would further include a park system, extended to embrace the natural park of the Des Plaines Valley, lying west of the city and extending north and south thirteen or fourteen miles. It would include the Wildwood district, the Calumet River and Stony Island. It would include much of the natural park land at Blue Island. It would include the Skokie marshes, which form the present source of the north branch of the river, and the extension and branching of Sheridan drive. It would include a radical and definite study of our lake-front problem, making use of the land lying east of Illinois Central tracts out to the recent breakwater. It would include the proper disposition of such buildings as should be put in the park at the north and south ends, such as the Art Institute and its extensions, the Crerar Library, the Permanent Exposition Building, the Field Museum and possibly the City Hall, leaving open space in the centre.

Our plan would also include small parks and playgrounds in the crowded districts where our densest population lives and where the governing element of our city resides. If we would have our city governed better we must realize that the present and the future governing majority lives in the crowded districts under conditions where normal growth is impossible, and if that physical growth is impossible we cannot expect wisdom and ethics from our governors. The remedy is to let in the sunlight.

This plan would also include such recreation piers as would restore the lake front to the active bath-craving youth. It would include boulevards on the south shore east of the Illinois Central tracks, connecting Grant Park and Jackson Park. It would also include reclaiming the Hyde Park reef, which stands now as a menace to all kinds of boating. It would put upon it the spoil from our drainage canal, and turn it into an island park of inestimable value.

SUBJECT FOR STUDY.

These and many other things would be included in the plan, which should receive the active thought and devoted work of all our citizens for a period of years. It is all general, and it is legitimate to ask if it is really practical or whether or not it is all a dream. Each person must answer that question for himself. Let him study the history of such movements in other cities or of all great movements, and he may be trusted to conclude that all great things have small beginnings, and that they start with a well-defined conception and a determination to realize it. This determination is quite indifferent to obstacles, and is willing to depend upon the natural value of its ideas to carry the scheme through.

It is encouraging to us when we are appalled by the immensity of the problem before us to think of one small thing which has been done here in Chicago. The idea that we needed small parks and play-grounds existed three years ago, so far as all practical results are concerned, in the mind of one man. By the aid of a committee of five from an organization of only twenty members he conceived a plan, the object of which was to obtain small parks and play-grounds in the crowded districts.

STRIKING RESULTS.

The result was a set of resolutions, which were afterward adopted by the Common Council of Chicago, calling for the appointment of a special park commission, which has now been at work less than two years, and which has already opened to the public five play-grounds, which has directed the expenditure of $20,000 in money, the turning over to play-ground purposes of land belonging to the city worth $70,000 or $80,000, and the obtaining rent free of two other valuable tracts.

NO BETTER ARGUMENT WAS EVER MADE FAVORING MUNICIPAL ART

And that is not all. From this small beginning has resulted the passing of four bills by the Illinois Legislature which gave our regularly constituted park authorities the power to expend $2,500,000 in the furtherance of this work. And much more is now being done of which the public will soon know.

It therefore seems wise and opportune to extend such planning to embrace our entire city and reasonable to hope for satisfactory results.

THE ELECTRICAL TOWER AT THE PAN-AMERICAN EXPOSITION

JOHN GAYLEN HOWARD, ARCHITECT

THE BEAUTIFYING OF CITIES

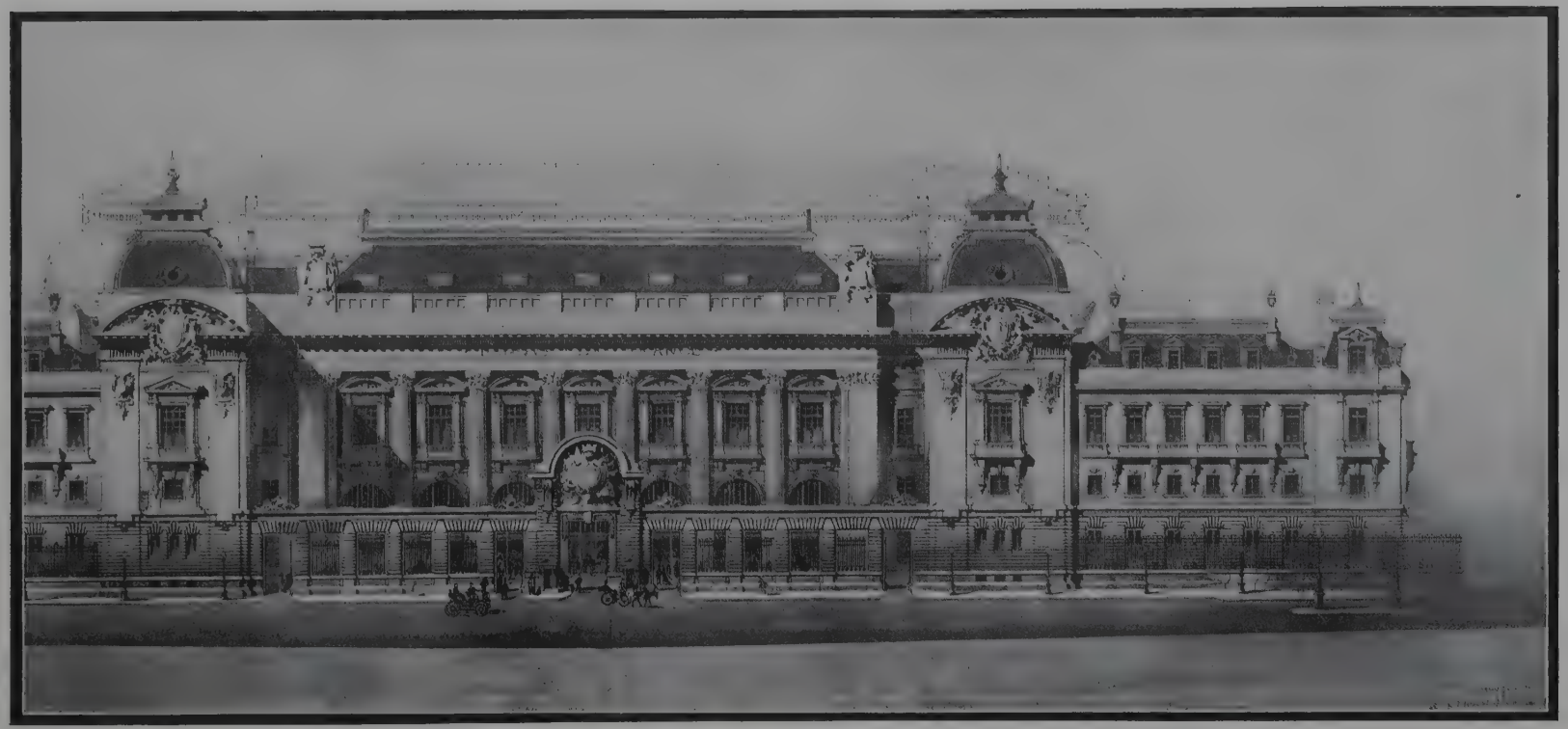
CHARLES H. CAFFIN IN "THE WORLD'S WORK"

A LARGE number of people, the majority in fact, have no consciousness of the desirability of beauty in a city. With them the highest consideration is the convenience or comfort of the city life; and in these respects such enormous improvements have been made within recent years that the city seems to represent everything that could be desired. "What is this beauty, anyway?" they exclaim. Perhaps they were in Paris during the Exposition, when the omnibus system proved itself entirely inadequate to accommodate the crowds who wished to be carried. They come home and rail against the miseries of it and extol the superiority of their own system of rapid transit, though the latter is not without its drawbacks. Then they did not have a decent steak all the time they were in Paris, and the oysters—but the foreigners don't know what oysters are! Every time it is the conveniences and comforts or the lack of them upon which they harp. The dignity or beauty of Paris, while it cannot have escaped their notice at the time, has not been brought home in their hearts as a thing that it would be desirable to emulate in New York. Yet, if they had learned from the foreigner any wrinkle that would improve their own business they would be quick to adopt it.

Yet may not this same beauty be just such a wrinkle? I think it is worth to the Parisians about $200,000,000 a year. Paris caters for the world, and its main store in trade is its beauty, which it keeps on increasing, and the treasures of its works of art. Poor impoverished Italy, where would she be to-day were it not for the beauty of her cities, much of it created four and five hundred years ago, on which now she is gathering a dividend of $90,000,000 annually?

REAR VIEW OF THE GRAND OPERA HOUSE, PARIS

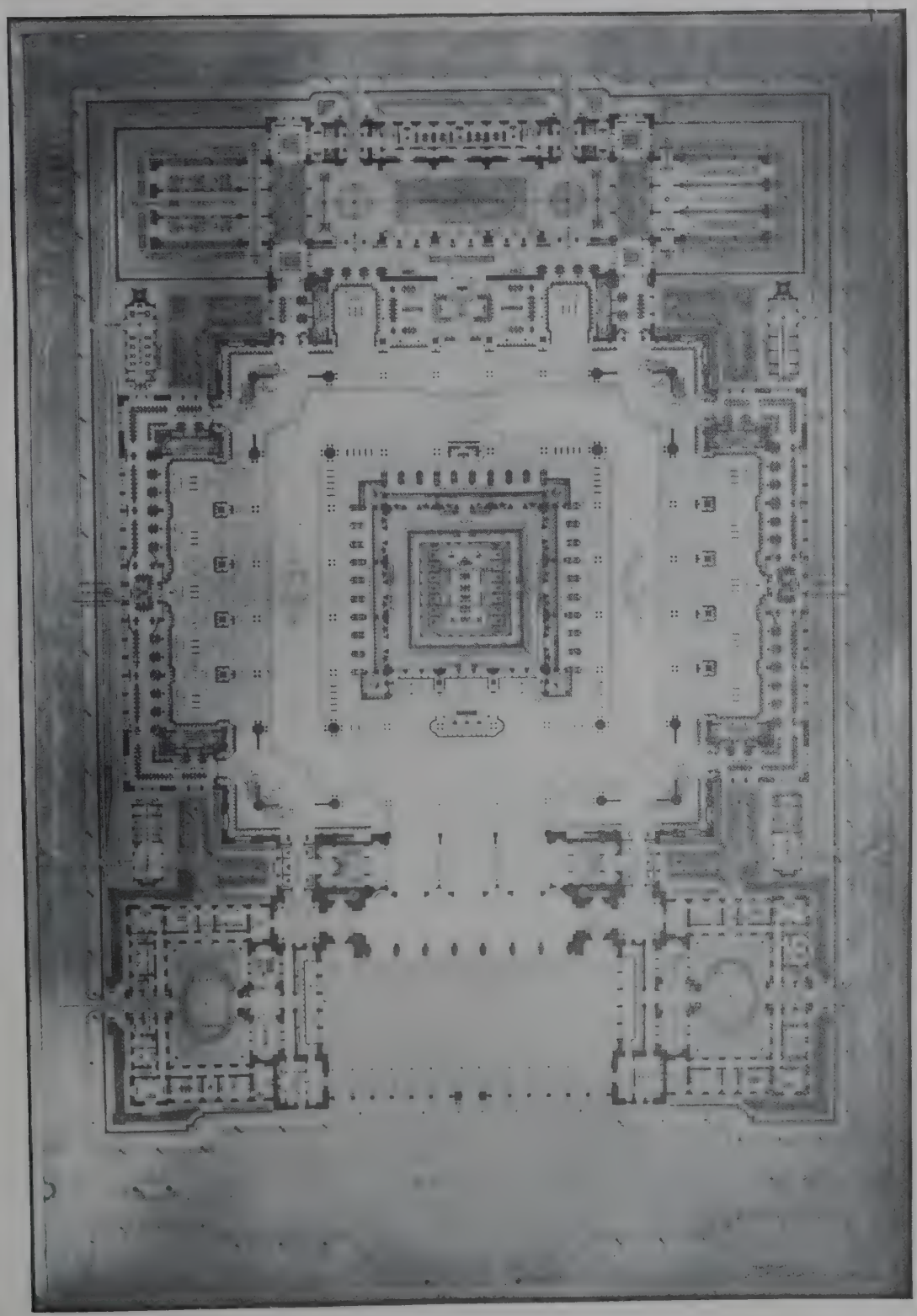
CHARLES GARNIER, ARCHITECT



GRAND PRIX DESIGN, 1899—ÉCOLE DES BEAUX ARTS

BY TONY GARNIER

The subject of the competition was to design new headquarters in Paris for the Bank of France, including official residences for the leading bank officials, etc.



GRAND PRIX DESIGN, 1899

BY TONEY GARNIER

A commanding site being given, the designer has produced a most interesting plan for a new bank of France. The approaches are in perfect scale and the front, back and sides define themselves instantly. The greatest skill is shown in the subdivisions. the main court it will be noticed does not communicate with the courts giving access to the official residences and the side and back entrances are merely service driveways. The treasury is in the very heart of the building, surrounded by a colossal banking-room, and the outer portion of the structure is given over to private offices counting-rooms etc. One of the minor details is the individual stalls for three hundred bicycles for bank runners. The composition is a unit yet the plan includes two isolated stables two isolated freight houses and two semi-isolated private palaces each in the most convenient spots from which to perform their respective functions. All the rooms are shown furnished and every desk, chair and gaslight is indicated with precision.

THE NEW THÉÂTRE DE L'OPÉRA-COMIQUE, PARIS

Disappointing architecturally and inadequate as a modern playhouse, the Opéra-Comique is fortunately one of the few prominent new buildings in Paris that does not occupy a commanding site and has no special place in the symmetrical city plan.

THE COMING OF GUINEVERE TO CAMELOT

From the Architectural Review (London)

KING ARTHUR'S ROUND TABLE

HIGHLY COLORED PLASTER BAS-RELIEFS, DECORATIONS IN THE TROCADERO RESTAURANT, LONDON

PART OF WHAT THE LAST PARIS EXPOSITION LEFT IN ITS WAKE

Le petit palais des Beaux Arts, opposite the Great Art Palace, on the broad new avenue leading across the Pont Alexander III to the Invalides. St. Gaudeu's " Puritan " was exhibited, as shown above, during the last Paris Exposition. Elsewhere we show it in its more recent settings.

PART OF WHAT THE LAST PARIS EXPOSITION LEFT IN ITS WAKE

M. DEGLANE, ARCHITECT

The Great Art Palace, on the new avenue connecting the Champs Elysée with Napoleon's tomb.

UNDER THE DOME OF THE GREAT ART PALACE, PARIS

M. DEGLANE, ARCHITECT

The broad, sweeping stairway is most interesting in its construction, and thoroughly modern and direct. Every rivet, brace and beam is exposed, and plays its symmetrical part in the decoration as well as in the construction.

From Le Monileur des Architectes

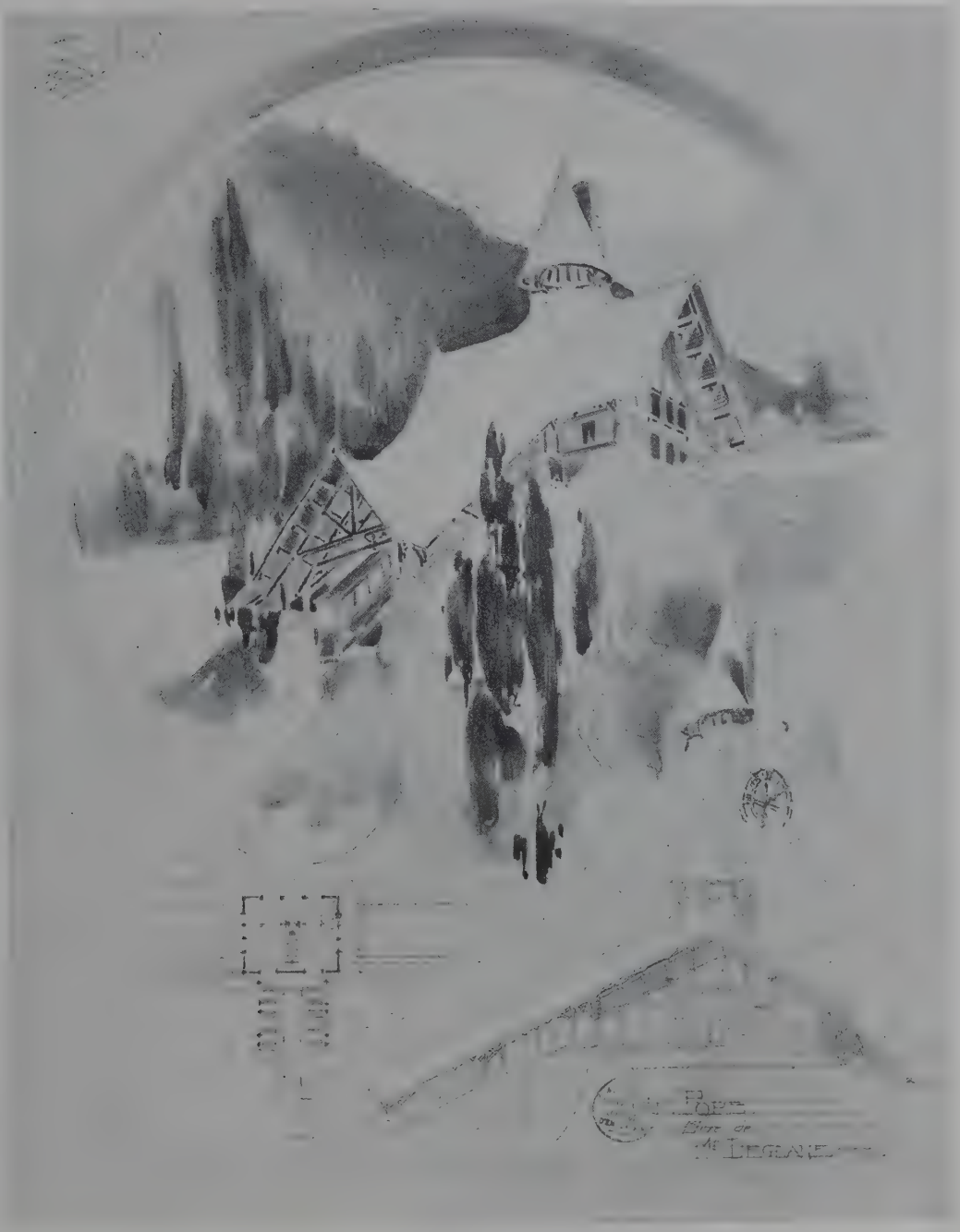
IN THE GREAT ART PALACE, PARIS

M. LOUVET, ARCHITECT

"Le dernier cri" in modern construction. Here "form follows function," and instead of the stone fan-vault we have metal bracing and glass floors treated with equal frankness and skill

UNDER THE DOME OF THE SMALL ART PALACE, PARIS

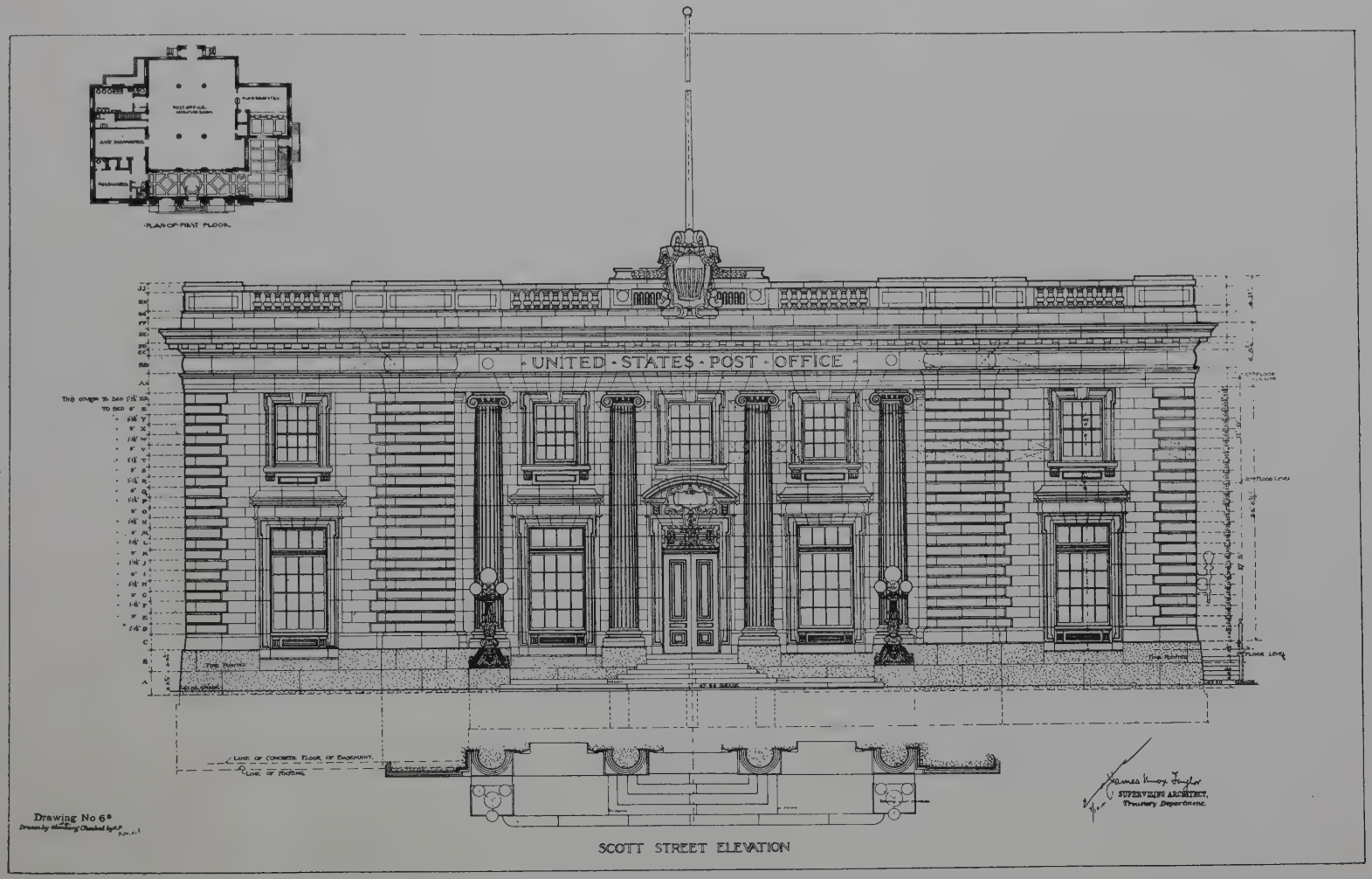
From an Anglo-Saxon point of view, the decoration detracts from the constructional lines and is too florid throughout. The vaulting seems to be not only overloaded, but much obscured by misplaced sculpture



TWELVE-HOUR STUDY FOR AN INCLINED RAILWAY STATION

JOHN RUSSEL POPE, ARCHITECT

A bold design and a firm structure. Well studied, appropriate in treatment, and presented with unquestioned authority and scholarship.



FRONT ELEVATION U. S. POST OFFICE BUILDING, JOLIET, ILL.

JAMES KNOX TAYLOR, ARCHITECT

Such a serious, well-considered elevation as the above, which is but one of many equally good designs produced during the past year, is sure to widen Mr. Taylor's reputation. A masterly bit of original symbolism surmounts the design and gives it official character.

PERSPECTIVE VIEW OF THE U. S. POST OFFICE BUILDING AT JOLIET, ILL.

JAMES KNOX TAYLOR, ARCHITECT

From the Architectural Review (London)

"THE TOWER," PANGBOURNE

JOHN BELCHER, ARCHITECT

There is a charming, home-like formality about the terrace and entrance, and a nice sense of privacy. One wonders what use the second story of the pavilions are put to, and regrets the picturesque pile over the main roof; yet, as a whole, there is a quietude about the composition that fascinates. The conservatory is well placed, and a touch of symbolism is suggested by the finals.

TRIUMPHAL ARCH ERECTED AT TORONTO IN HONOR OF THE VISIT OF THE DUKE AND DUCHESS OF YORK

C. J. GIBSON, ARCHITECT

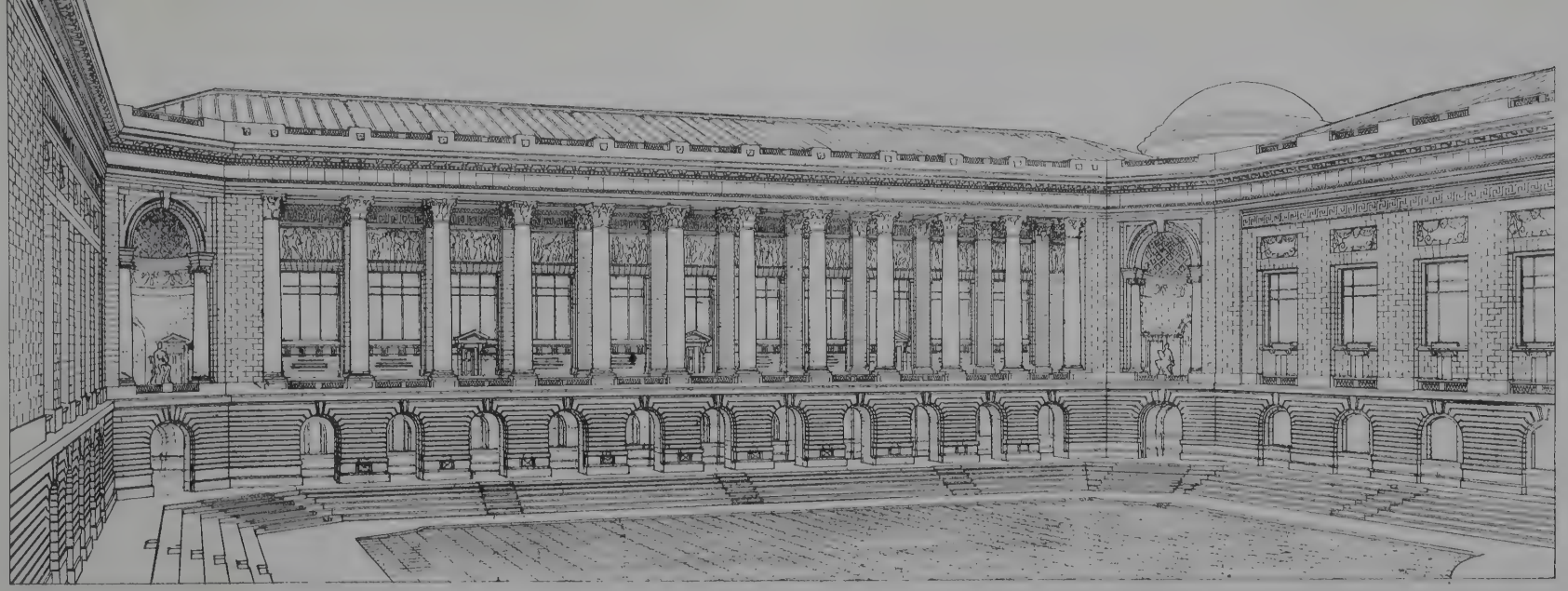
Though top-heavy and poorly proportioned, it certainly is not timid and unconvincing. As a conception, it is far ahead of the Dewey Arch erected for the last great fête in NewYork. It appeals to the popular imagination by sheer force, and has an assured and patriotic expression, replete with an overwhelming sense of dominion and power.

MURAL PAINTING IN THE SORBONNE, PARIS

BY FRANÇOIS FLAMENG, ENTITLED "RICHELIEU SETTING THE FIRST STONE OF THE SORBONNE

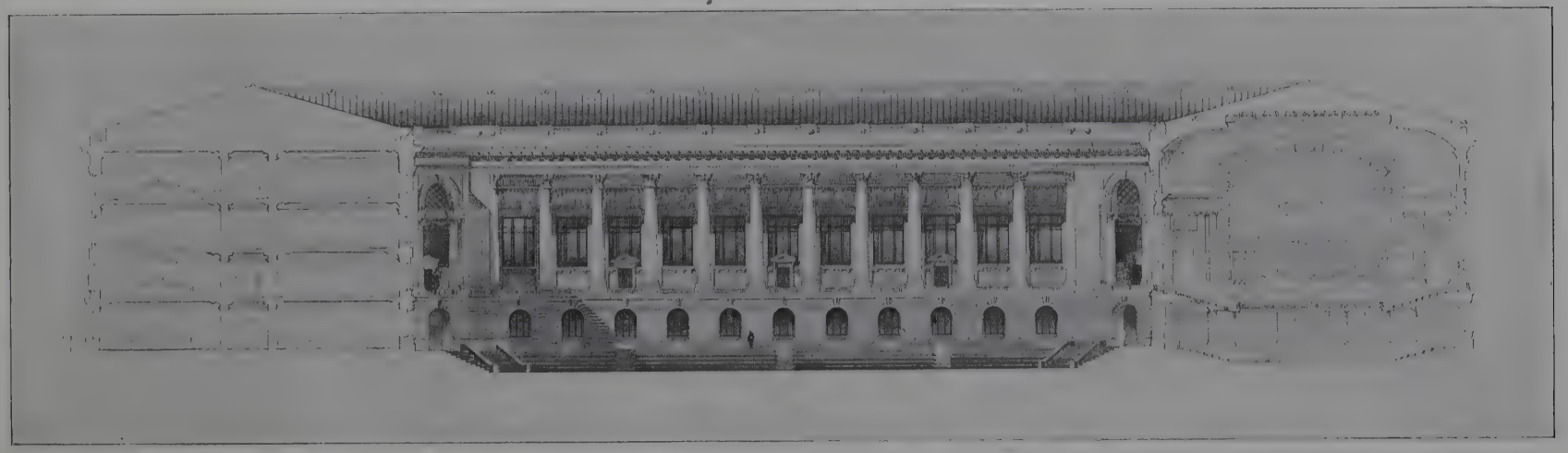
MURAL PAINTING IN THE SORBONNE, PARIS

BY FRANÇOIS FLAMENG, ENTITLED "ROLLIN, PRINCIPAL OF THE COLLEGE OF BAUVAIS



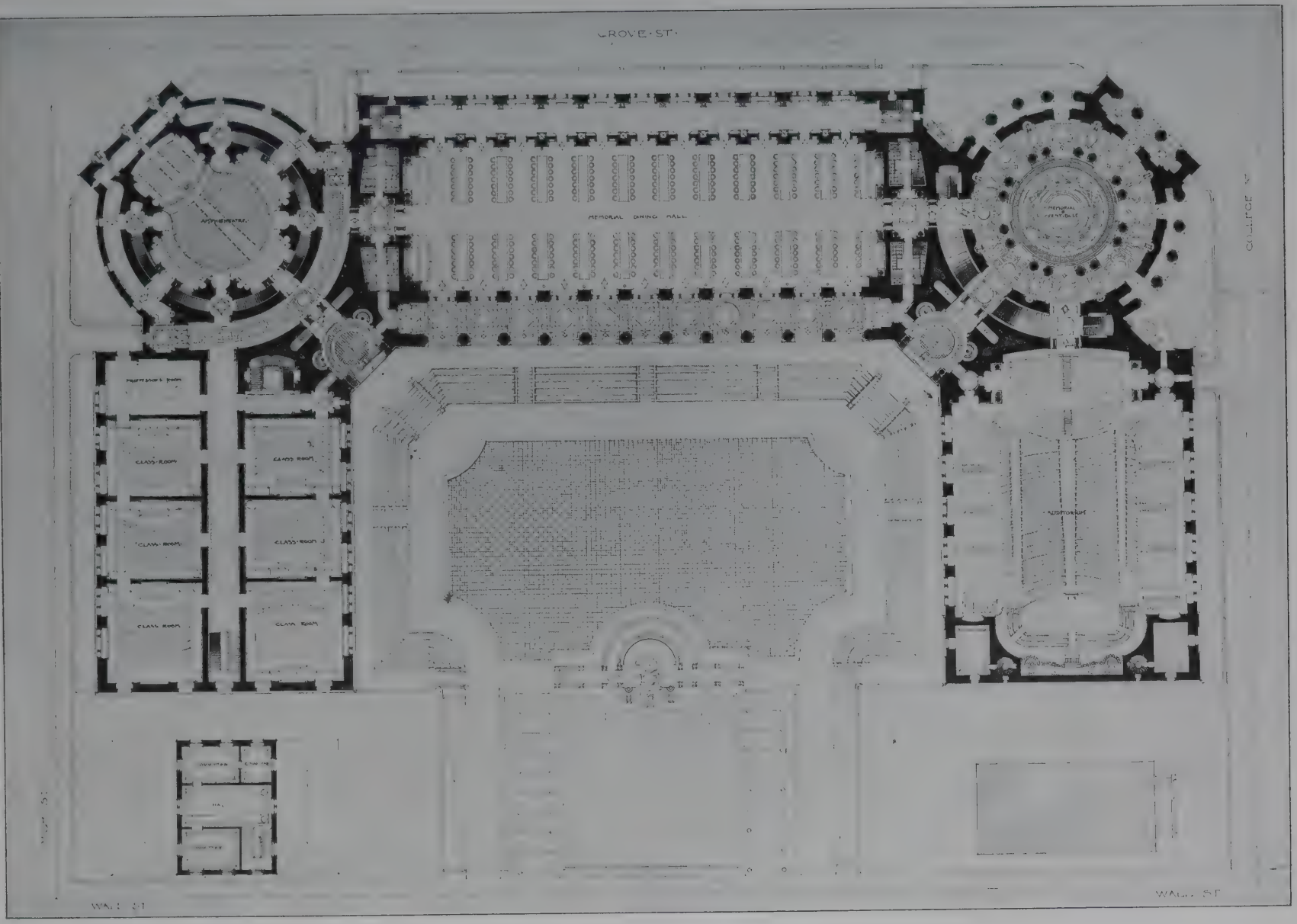
ACCEPTED COMPETITIVE DESIGN FOR MEMORIAL HALL, YALE UNIVERSITY

CARRERE & HASTINGS, ARCHITECTS



PERSPECTIVE AND ELEVATION OF THE END OF COURT

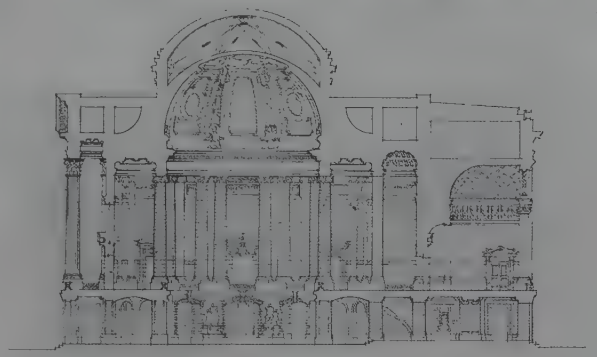
Serious, ennobling, and above all suggestive of a permanent seat of learning. The sections in the lower illustration give an idea of the interior arrangements, one wing having twenty-four class-rooms and four professors' rooms (see plan), while the other is occupied by a large and lofty auditorium. The sky-line is much better in the lower study.



ACCEPTED COMPETITIVE DESIGN FOR MEMORIAL HALL, YALE UNIVERSITY

CARRERE & HASTINGS, ARCHITECTS

A masterly plan. One that cannot be studied without benefit and enjoyment. The general arrangement is very simple, the subdivisions are well distributed, and the minor service details are worked out with ingenuity and precision. A monumental plan, and one that does not sacrifice too much space. The architects knew their theme, and dealt with it with authority.



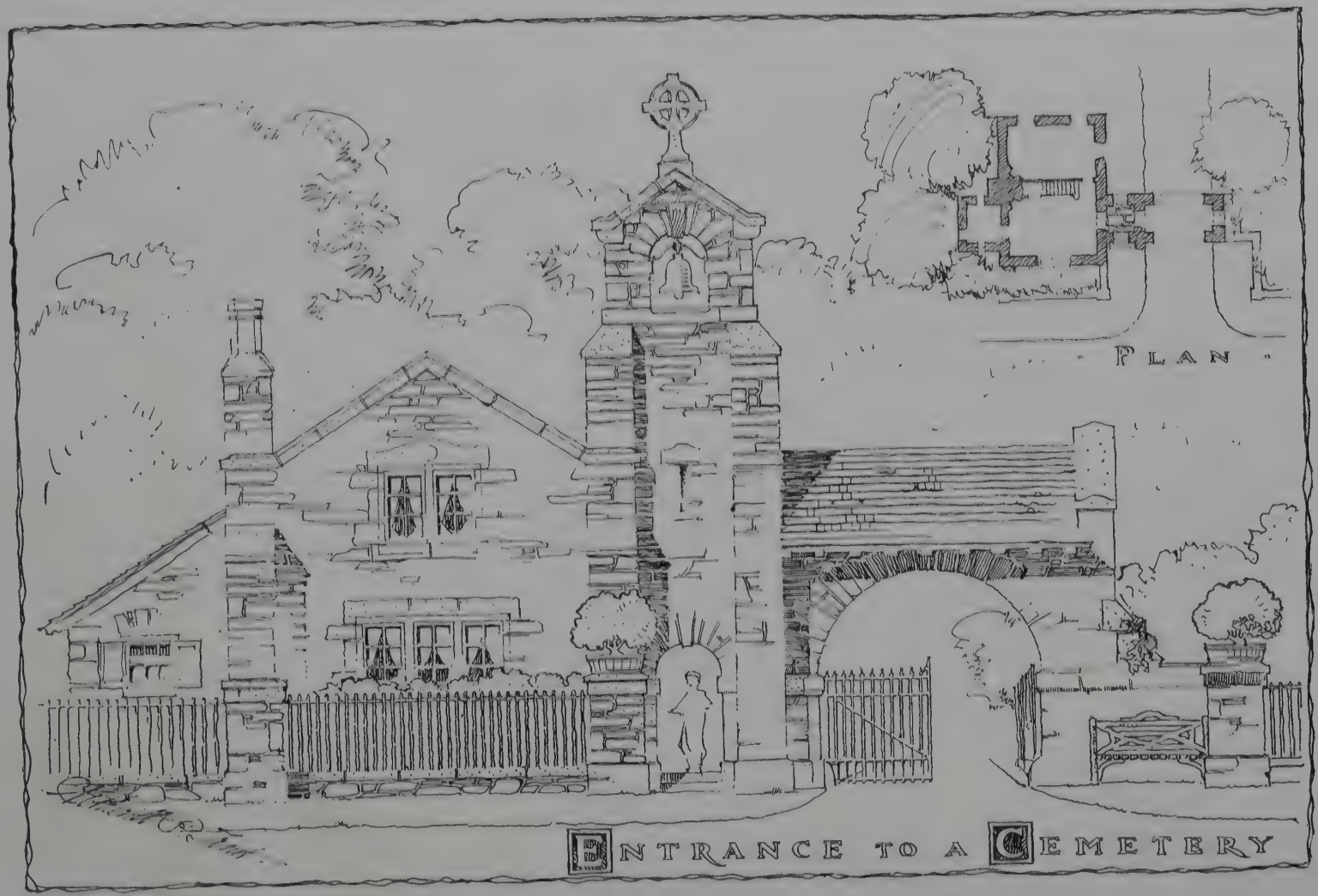
SECTION · THRO · VESTIBULE ·

· TRANSVERSE · SECTION · THRO · DINING · HALL ·

ACCEPTED COMPETITIVE DESIGN FOR MEMORIAL HALL, YALE UNIVERSITY

CARRERE & HASTINGS, ARCHITECTS

MONUMENT TO GUY DE MAUPASSANT IN THE PARK MONCEAU, PARIS



T-SQUARE CLUB COMPETITION—FIRST MENTION DESIGN

BY WETHERILL P. TROUT

HOUSING WAGE-EARNERS

PROBLEM TO BE SOLVED BY MODEL TENEMENTS

THE NEW BUILDINGS TO BE ERECTED BY THE CITY AND SUBURBAN HOMES COMPANY—A DETAILED DESCRIPTION BY THE ARCHITECTS—ELIMINATION OF INSIDE ROOMS AND THE ABOLITION OF NARROW COURTS PROMINENT FEATURES—STOREROOMS AND BATHS

REPRINTED FROM THE "NEW YORK EVENING POST"

IN appointing an efficient commission to investigate the question of the housing of the poor in New York, the Governor of the State focussed public attention upon a vitally important problem, for it is said that over two-thirds of the people of Manhattan Island live in tenement houses unadapted to their wants, and incompatible with their health and moral advancement. But without waiting for the State to remedy the evils in tenement construction several citizens determined to attempt to solve the problem themselves, and to offer suitable homes for the poorer classes at low rentals.

The City and Suburban Homes Company was formed with that object in view, and it was the pioneer in a most needed reform. The officers of the company are: President, Elgin R. L. Gould; Vice-President, Samuel D. Babcock; Treasurer, Charles Stewart Smith; Secretary, George W. R. Fallon. Directors: R. Fulton Cutting, chairman; Joseph A. Auerbach, Samuel D. Babcock, John D. Crimmins, W. Bayard Cutting, Elgin R. L. Gould, Adrian Iselin, Jr., D. O. Mills, Isaac N. Seligman, Charles Stewart Smith, Cornelius Vanderbilt, Alfred T. White and George W. Young.

Through the Tenement-House Committee of the Charity Organization Society of New York, a competition was recently arranged which had a threefold purpose: To stimulate the intelligent interest of architects in the scientific and economic planning of city homes for working people; to encourage the building of model tenements by demonstrating that such buildings could be made to yield satisfactory commercial returns; and to obtain type plans of high character adapted to the conditions which prevail in this city. It was required in the demands formulated by the Committee, that plans should show economy of construction, convenience of design, good ventilation, cheerful outlook, and concentration of light and air space; and that they were to provide more clear rentable area than the "double-decker" plan, avoiding, at the same time, all its recognized objectionable features, while all the essential requirements of suitable dwellings were to be furnished.

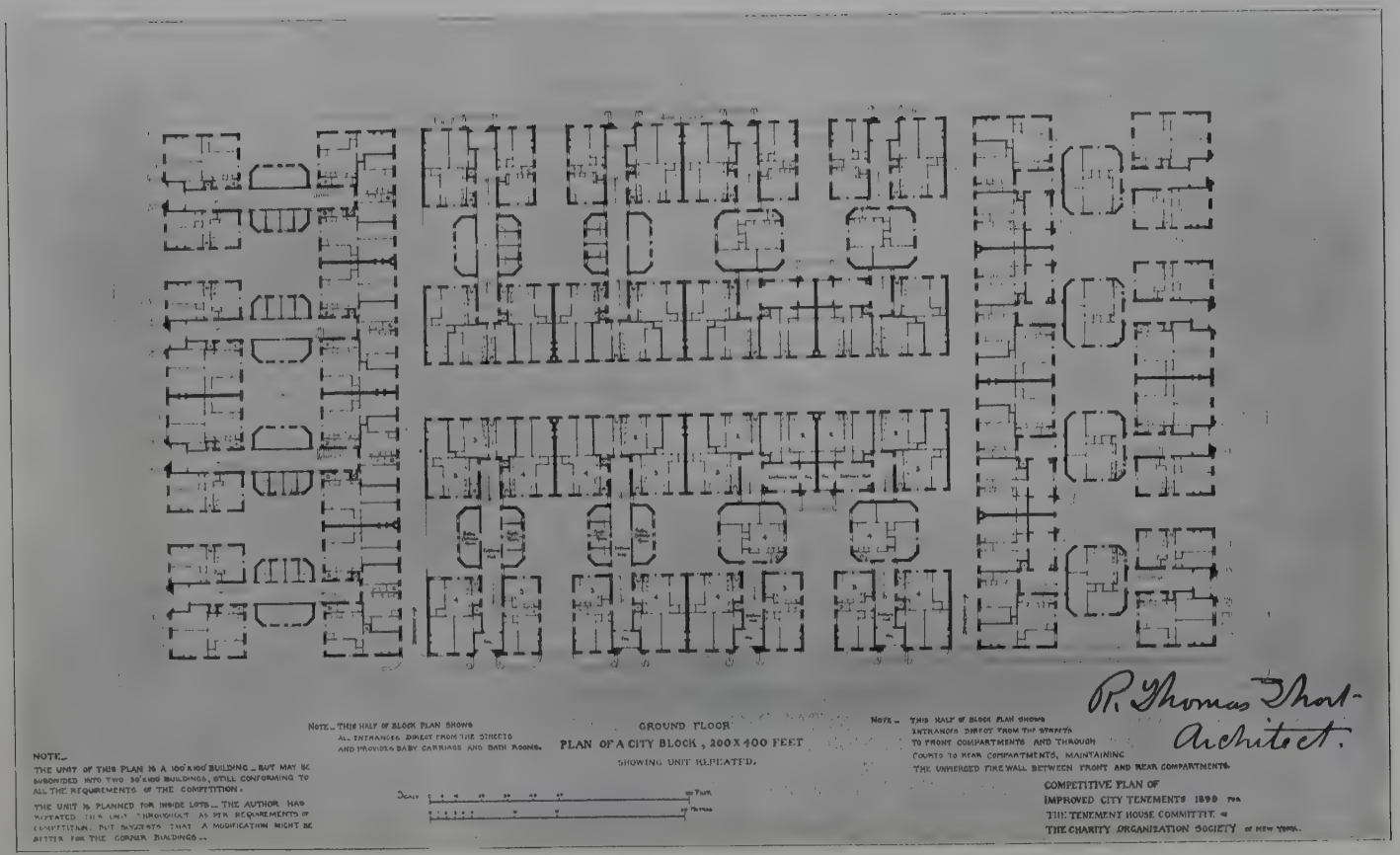
The competition attracted 170 architects, who submitted 300 plans. Of these, the designs prepared by R. Thomas Short of the firm of Harde & Short were awarded the first prize. These plans, somewhat modified, have been adopted by the City and Suburban Homes Company for the next group of tenements which it will erect on the east side.

The following description of the projected improvements was furnished by the architects:

The building will be six stories high, each unit covering 70 per cent. of four city lots, and 30 per cent. being left vacant for light and ventilation. No part of the buildings will exceed two rooms from outside to outside. This has been called "the secret of the whole tenement house problem," because it means that there are no dark interior rooms. Each building will contain ninety-two separate apartments, twelve on the ground floor and sixteen on each upper floor. Every apartment is to be a complete and attractive home in itself, consisting of two, three, and four rooms, with two or three closets, private hall and toilet; 75 per cent. of these apartments will have a front outlook.

The elevation, while not highly ornamental, will avoid a cheap appearance, being simple but of good architectural design. The entrances will be attractive, with jambs and pilasters of polished granite. The buildings will be semi-fireproof. The entrances and staircase halls throughout will be entirely fireproof; the staircase hall will be enclosed with brick walls, and the floors of the halls throughout will be of fireproof construction. The stairs from the cellars to the roofs are to be fireproof, wide, and easy of ascent, well lighted and ventilated. One of the most important and an entirely original feature will be the arrangement of the staircases to secure cross-ventilation through them from one court to another throughout the entire block.

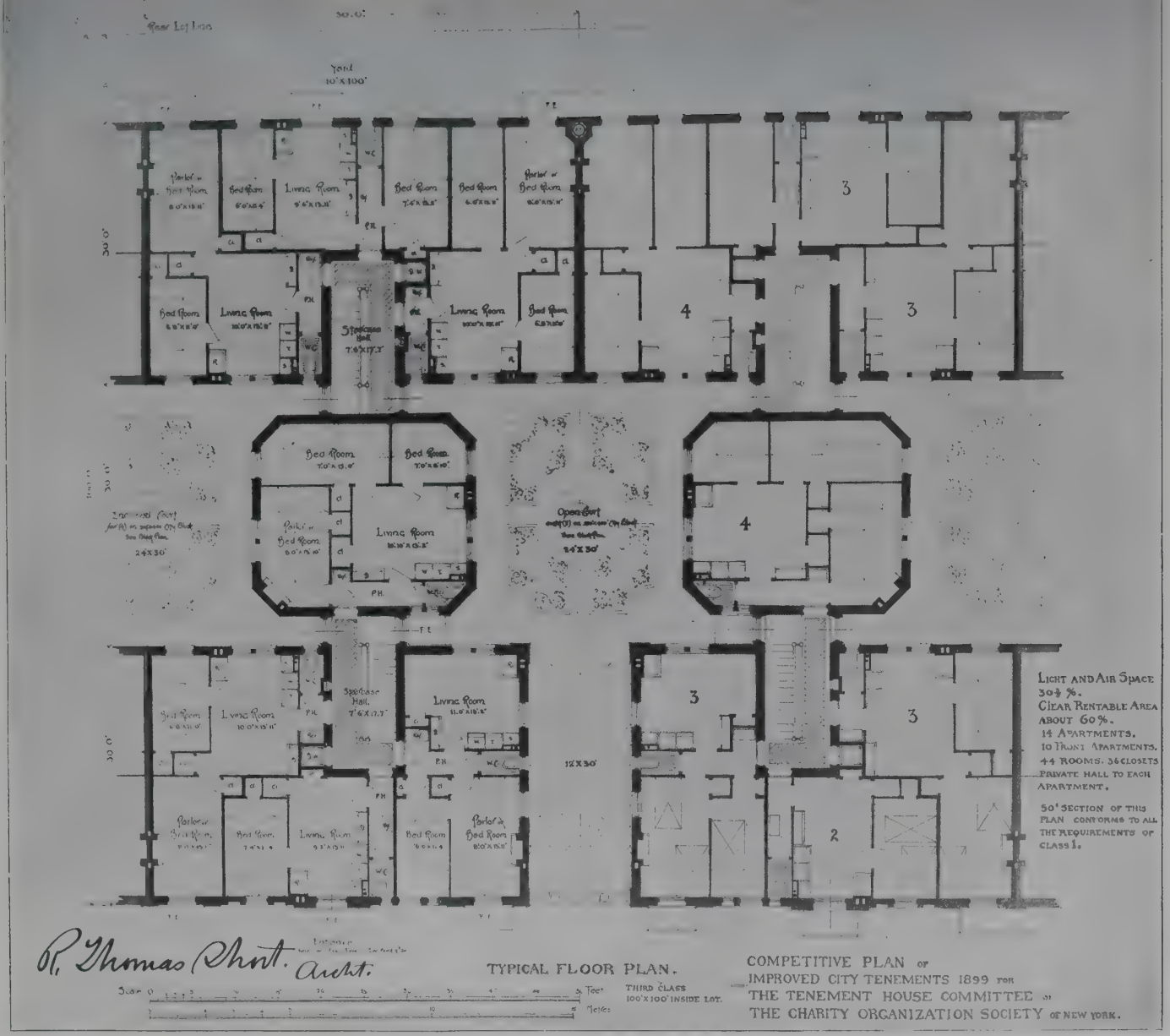
On February 12, 1900, the jury appointed by the Tenement House Committee to judge the competitive plans reported that in its opinion "no previous competition ever presented so many varied and valuable suggestions for structural improvement and comfortable living in tenement houses." About three hundred sets of plans were submitted; these the jury reduced to twelve, and then on the first ballot, by a vote of five to one, selected Mr. R. Thomas Short's design for first prize, and it is now being executed in a slightly modified form.


NOTE.
THE UNIT OF THIS PLAN IS A 100'X100' BUILDING - BUT MAY BE SUBDIVIDED INTO TWO 50'X100' BUILDINGS, STILL CONFORMING TO ALL THE REQUIREMENTS OF THE COMPETITION.
THE UNIT IS PLANNED FOR INSIDE LOTS - THE AUTHOR HAS ROTATED THIS UNIT THROUGHOUT AS HIS REQUIREMENTS OF COMPETITION, BUT SUGGESTS THAT A MODIFICATION MIGHT BE BETTER FOR THE CORNER BUILDINGS -
NOTE - THIS HALF OF BLOCK PLAN SHOWS ALL ENTRANCES DIRECT FROM THE STREETS AND PROVIDES BABY CARRIAGE AND BATH ROOMS.
GROUND FLOOR
PLAN OF A CITY BLOCK, 200 X 400 FEET
SHOWING UNIT REPEATED.
Scale
NOTE - THIS HALF OF BLOCK PLAN SHOWS ENTRANCES DIRECT FROM THE STREETS TO FRONT COMPARTMENTS AND THROUGH COURTS TO REAR COMPARTMENTS, MAINTAINING THE UNVIERCED FIRE WALL BETWEEN FRONT AND REAR COMPARTMENTS.
R. Thomas Short - Architect.
COMPETITIVE PLAN OF
IMPROVED CITY TENEMENTS 1899 FOR
THE TENEMENT HOUSE COMMITTEE OF
THE CHARITY ORGANIZATION SOCIETY OF NEW YORK.

FIRST PRIZE DESIGN—MODEL TENEMENT HOUSE COMPETITION, 1901, AUTHORIZED BY THE TENEMENT HOUSE COMMITTEE OF THE CHARITY ORGANIZATION SOCIETY OF NEW YORK

R. THOMAS SHORT, ARCHITECT

Showing how the redistribution of property in a New York block may be made to give a rental area of about 60 per cent, while affording modern hygienic conditions far superior to those obtainable in single tenement houses on ordinary lots.



FIRST PRIZE DESIGN—MODEL TENEMENT HOUSE COMPETITION, AUTHORIZED BY THE TENEMENT HOUSE COMMITTEE OF THE CHARITY ORGANIZATION SOCIETY OF NEW YORK

R. THOMAS SHORT, ARCHITECT

"The secret of the whole tenement-house problem" lies in the fact that no part of the buildings exceeds two rooms from outside to outside and, therefore, no dark interior rooms are possible. Attention is called to the system of cross ventilation at the head of the stairways, and to

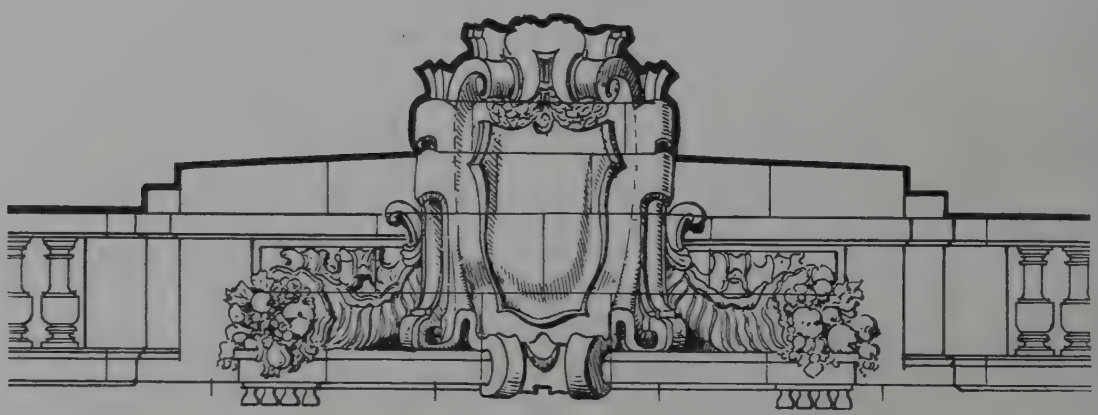
Every room in the buildings will be well lighted by large windows opening directly to the outer air. There will be no interior light-wells, the space not built upon being concentrated into large open courts. The windows of the courts, where opposite each other, will be far enough apart to insure privacy and quiet and to prevent the spread of fire. The large centre courts are to be open to the street, thus insuring a free circulation of air at all times. These open courts will be attractively though economically beautified by means of grass-plots, flower-beds, and fountains, and may be used as a playground by the children.

Common halls and corridors are to be dispensed with, except the first-story entrance halls and the staircase halls. The space devoted to long public halls running from the front to the rear in the prevailing type of twenty-five-foot "double-decker" tenements will be *converted into rentable* area. The buildings will be divided by unpierced brick walls into separate apartments, each with a fifty-foot frontage. No rooms will open directly from the staircase-halls, as each apartment is to have a private hall, insuring *absolute privacy* to the tenants. Each flat, whether of two, three, or four rooms, will contain a private toilet with windows to the outer air. There will be a space for a refrigerator in the private hall; also shelves and hooks for hanging hats and coats.

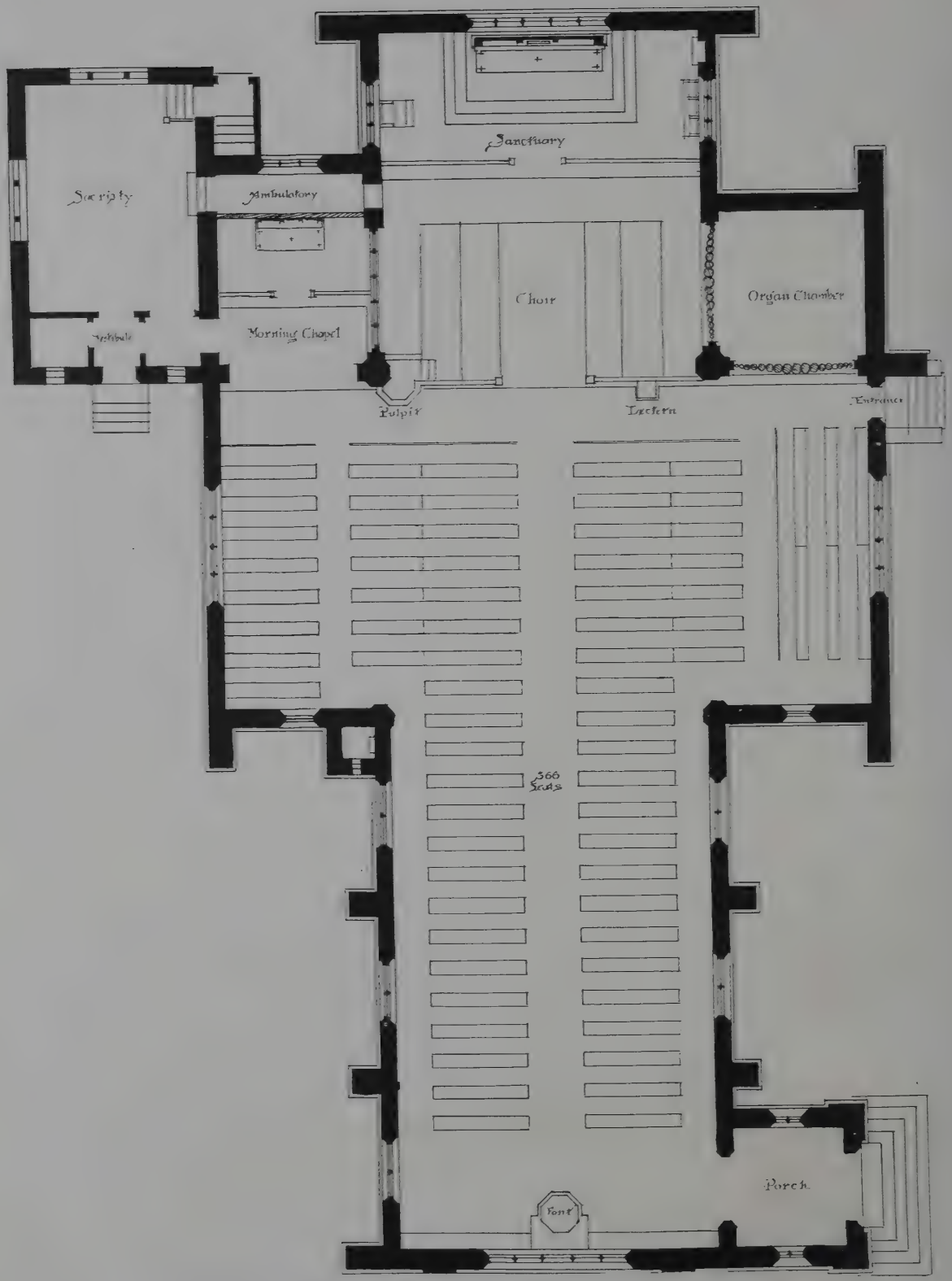
In the kitchens there will be a gas range, sink, stationary wash trays, supplied with hot water from the boiler in the cellar, and a large dresser, with closets, drawers, and shelves. The rooms are all to be unusually large, bedrooms being arranged for two beds, and each bedroom will be reached from the living-rooms and private halls without passing through another bedroom.

The staircase halls and the apartments throughout are to be steam-heated. The dumb-waiters will run from cellar to roof, will be self-retaining and enclosed with fireproof shafts. Speaking-tubes are to be provided from the cellar to each apartment. Dust-chutes for discharging sweepings, etc., will be built from the staircase landings on each floor to dust-bins in the cellar. There will be ventilated *garbage store-rooms* in the cellar. Laundry and steam-heated clothes-drying chambers will be installed. Bathtubs and showers, with hot and cold water, are to be provided. These baths, together with the laundry and drying-rooms, will be for the free use of the tenants.

Baby-carriage and bicycle storage-rooms will be located on the first floor. General storerooms, workshops, and one storage-room for each tenant will be built in the basement. A flushing system has been planned, arranged so that the entire cellar may be readily flushed and thoroughly washed out at any time. The roof will be constructed and finished to permit its use as a roof-garden. The cost, including steam-heating plant, gas fixtures, window-shades, etc., complete, ready for occupancy, will be $100,000 for each unit of 100 feet frontage. The rentals will average $1 per week for each room.

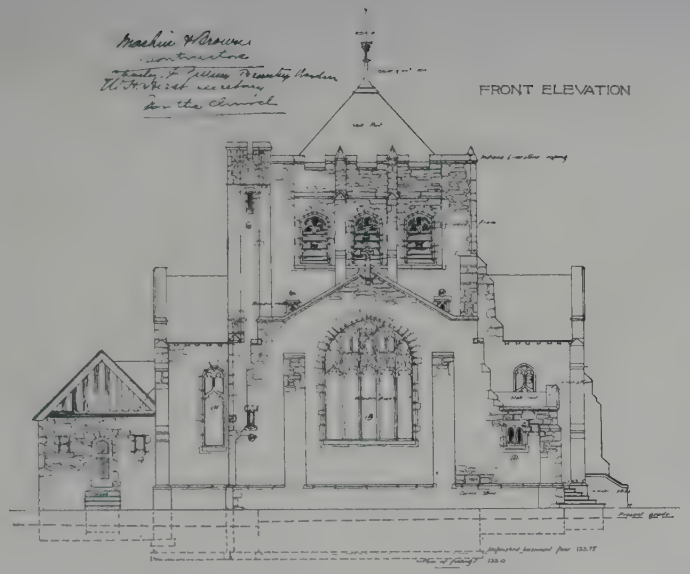


A DOORWAY AND WHITEWASHED BRICK WALL IN ALGIERS



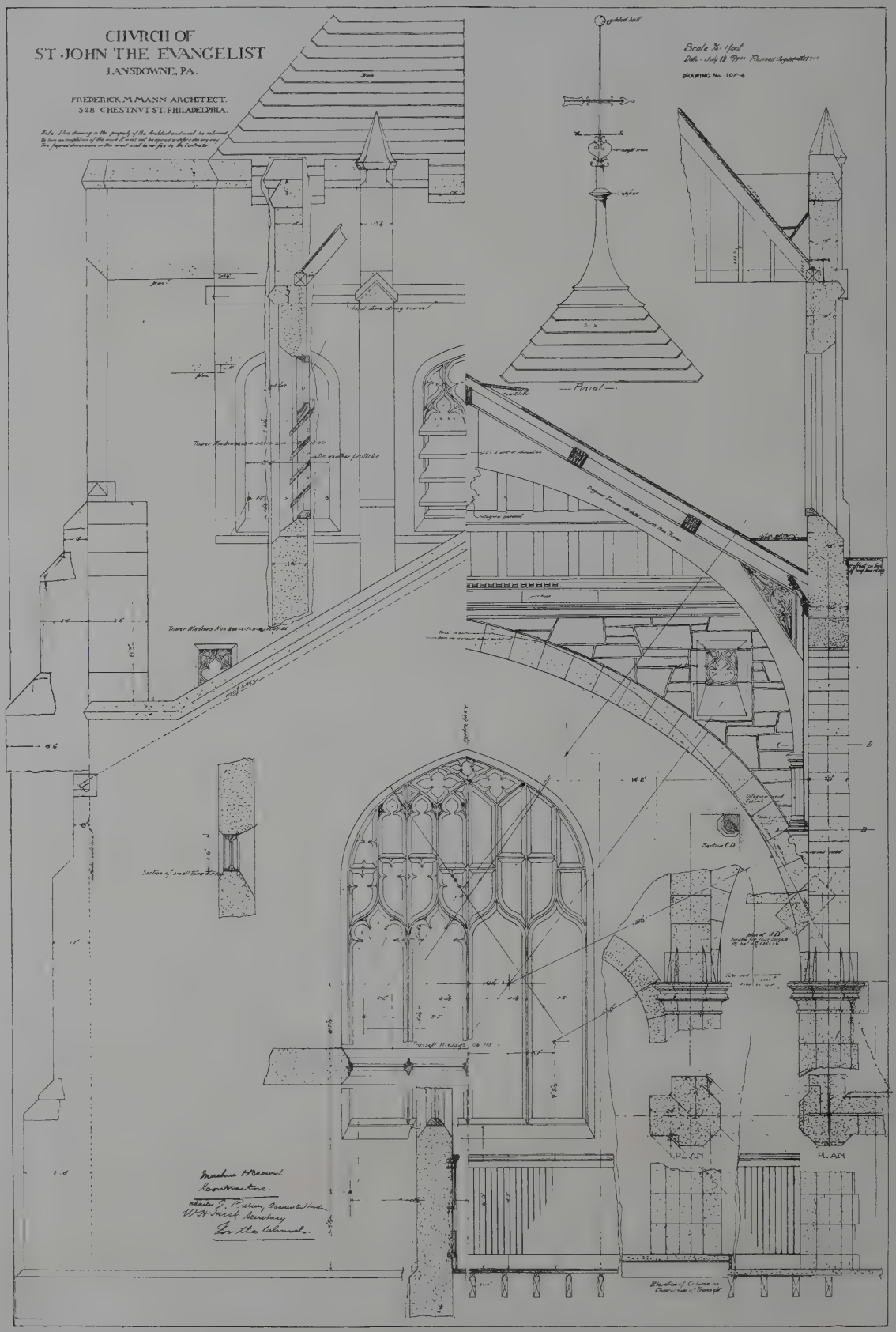
PLAN OF ST. JOHN THE EVANGELIST'S CHURCH. LANSDOWNE, PA.

FREDERICK M. MANN, ARCHITECT



ELEVATIONS OF CHURCH OF ST. JOHN THE EVANGELIST, AT LANSDOWNE, PA.

FREDERICK M. MANN, ARCHITECT



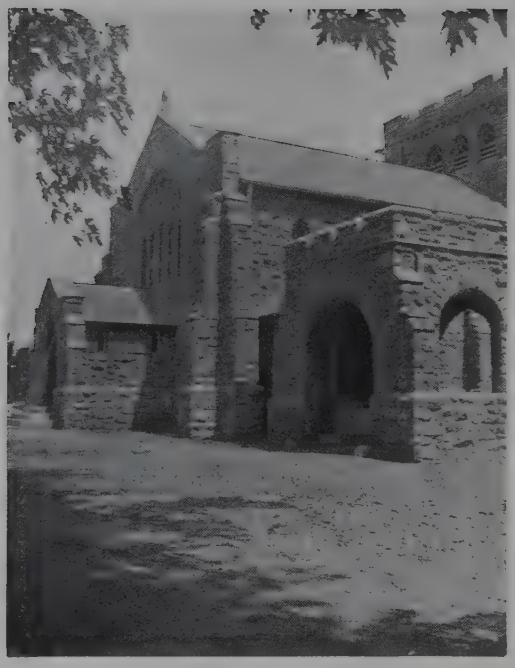
DETAIL DRAWING, CHURCH OF ST. JOHN THE EVANGELIST. LANSDOWNE, PA.

FREDERICK M. MANN, ARCHITECT

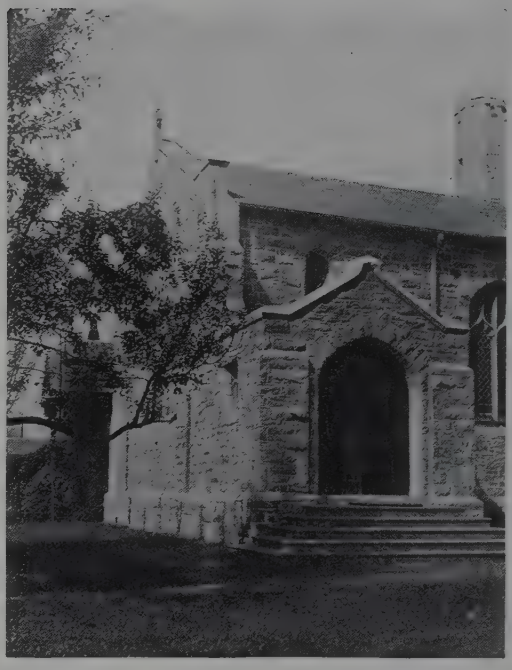
MEMORIAL CHURCH OF ST. PAUL, OVERBROOK, PA.

FREDERICK M. MANN, ARCHITECT

A more peaceful, quiet, and dignified little church would be hard to find. It has an air of refinement and unostentatious simplicity, just English enough to remind one that it is a branch of the Anglican Church, without being an affected importation.

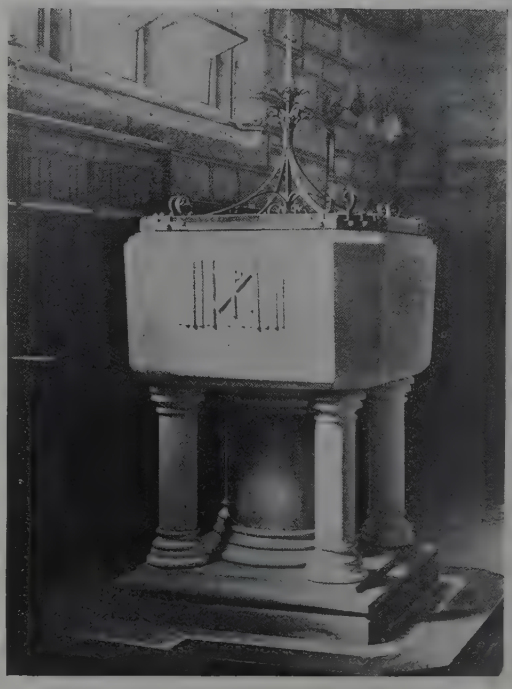


THE MEMORIAL CHURCH OF ST. PAUL,
OVERBROOK, PA.



ENTRANCE TO CHURCH OF ST. JOHN THE EVANGELIST.
LANSDOWNE, PA.

LECTURN, CHURCH OF ST. JOHN THE EVANGELIST



FONT, CHURCH OF ST. JOHN THE EVANGELIST

FREDERICK M. MANN, ARCHITECT

From Architecture

ACCESSORIES TO CITY HOUSES

CONSERVATORY FOUNTAIN, RESIDENCE LOUIS STERN, NEW YORK
SCHICKSEL & DITMARS, ARCHITECTS

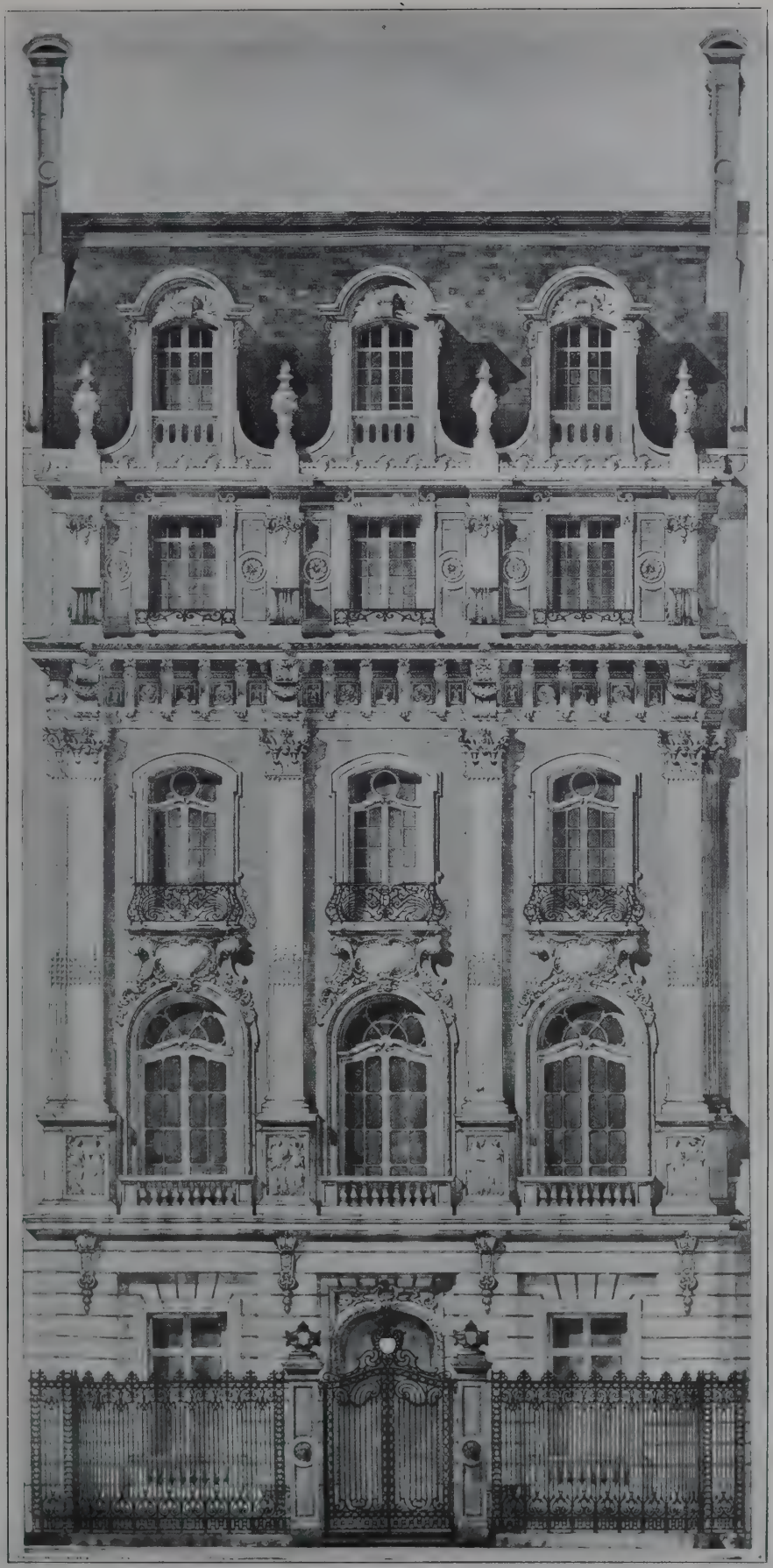
ELECTRIC FOUNTAIN, RESIDENCE W. W. GIBBS, PHILADELPHIA
KENNEDY & KELSEY, ARCHITECTS

DETAIL OF THE HOUSE

THE HOUSE

NO. 11 E. SIXTY-SECOND STREET, NEW YORK

ABNER J. HAYDEL, ARCHITECT



DRAWING OF THE FRONT OF NO. 11 E. SIXTY-SECOND ST., NEW YORK

ABNER J. HAYDEL, ARCHITECT

A carefully studied elevation, somewhat lacking in repose, notwithstanding the directness of the lines of support and somewhat overloaded, although the ornament is always well-placed. From our point of view its worst fault lies in its alien character.

VIEW FROM THE MAIN HALL LOOKING INTO THE VESTIBULE, No. 11 E. SIXTY-SECOND STREET, NEW YORK

ABNER J. HAYDEL, ARCHITECT

SIDE ELEVATION MAIN HALL, No. 11 E. SIXTY-SECOND STREET, NEW YORK

ABNER J. HAYDEL, ARCHITECT

A stately hall finished entirely in Indiana limestone and marble. Good in scale and ornament, and perfectly suitable for a modern city house. One of the glass-grilled doors leads to the elevator and the other to the backhall.

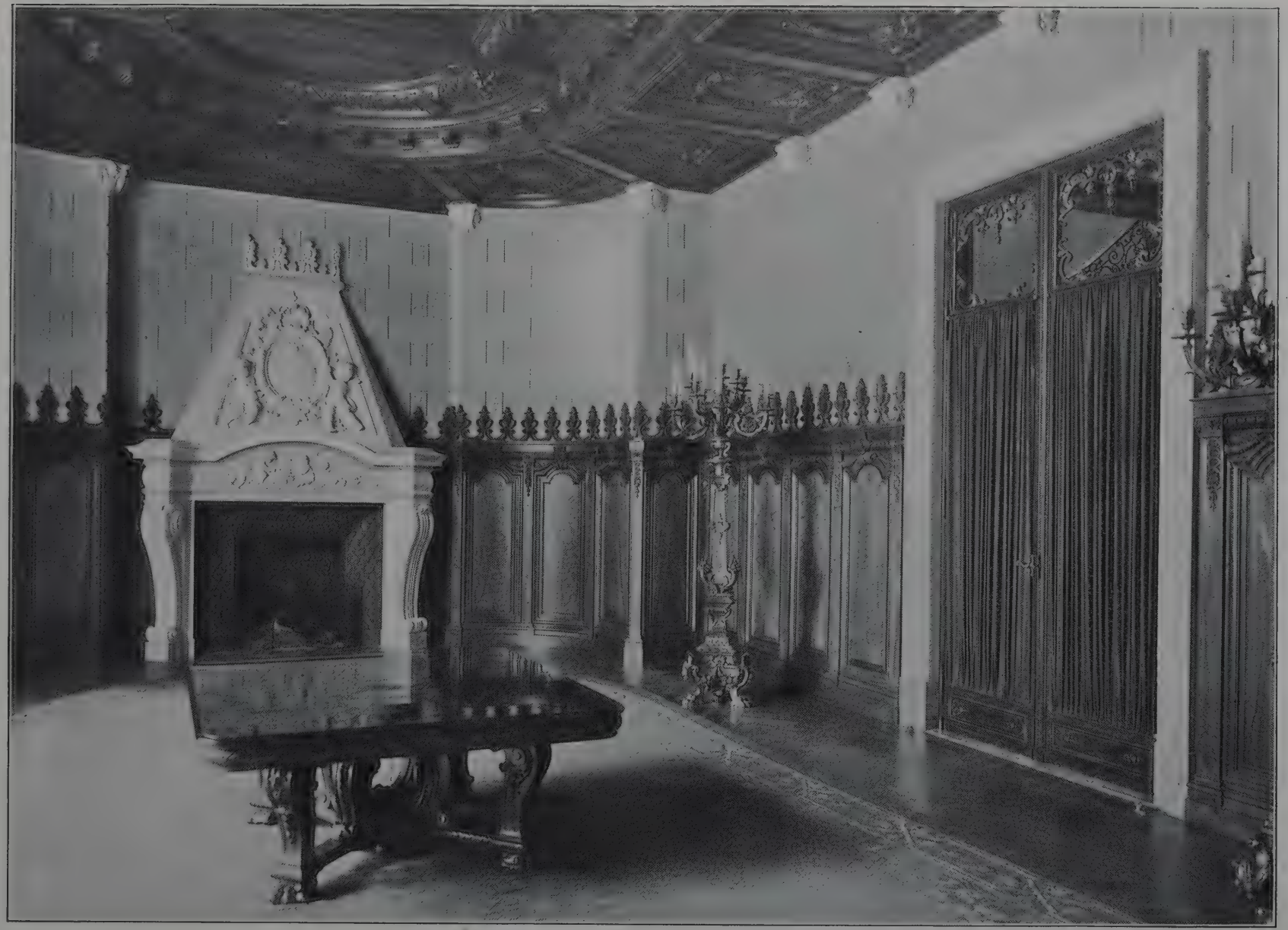
MAIN HALL FROM SECOND-STORY LANDING, No. 11 E. SIXTY-SECOND STREET, NEW YORK

ABNER J. HAYDEL, ARCHITECT

DETAIL FROM THE MAIN HALL LANDING, No. 11 E. SIXTY-SECOND STREET, NEW YORK

ABNER J. HAYDEL, ARCHITECT

The more public interior-wall surfaces, in high class work, are often treated entirely with cut-stone or marble. In the above illustration the stone extends from the first floor to the second-story ceiling, and will form an effective background for a large tapestry. By including the lighting fixtures as integral parts of the corner-panels a stunning effect has been produced.



END OF DINING-ROOM, No. 11 E. SIXTY-SECOND STREET, NEW YORK

ABNER J. HAYDEL, ARCHITECT

A dignified room with one of the handsomest wood-ceilings in the United States. The coldness of the stone walls will be relieved by rare old tapestries and a few pictures in rich gilt frames.

DINING ROOM MANTEL, NO. 11 E. SIXTY-SECOND ST., NEW YORK

A PROPOSED MUNICIPAL EXPERIMENT TO PROVIDE MODEL HOUSES FOR THE POOR IN NEW YORK CITY

FREE BATH HOUSES MAINTAINED BY THE CITY OF BUFFALO

REPRINTED FROM THE BUFFALO "EVENING NEWS"

A petition signed by prominent men in New York City, men who are tax-payers, is about to be presented to the State Legislature at Albany urging that body to enact legislation which will result in acquiring one block of ground on the east side of the Greater City to demonstrate the feasibility of building on the ground selected model houses for the people.

This action is based on the question of housing the poor, which has been for some time attracting the attention of many critics both in the United States and England. The city of Liverpool, England, has now in the course of erection 182 houses, with recreation grounds for the poor, and since January 1st the city has appropriated $150,000 to be used in erecting ninety-five additional homes for the poor.

The League for Social Service, No. 105 East Twenty-second Street, New York City, of which Dr. Josiah Strong is President and Dr. William H. Tolman is Secretary, is taking a deep and active interest in this work. The block of buildings which the petition calls for, it is proposed, shall be owned by the city and rented at prices which will pay the legal rate of interest on the investments and the cost of keeping the homes in first-class condition. The buildings, according to the plans, are to be fire-proof, with every modern improvement that can be advantageously used. The city to be debarred from renting any such property for the purpose of selling intoxicating liquors therein.

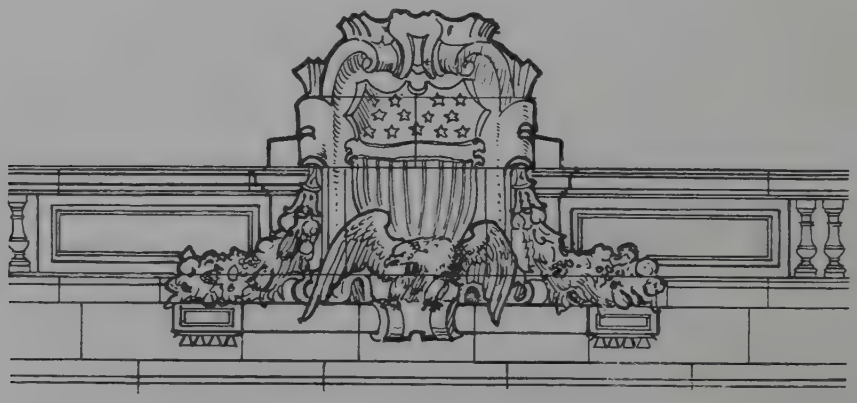
The objects to be attained are:

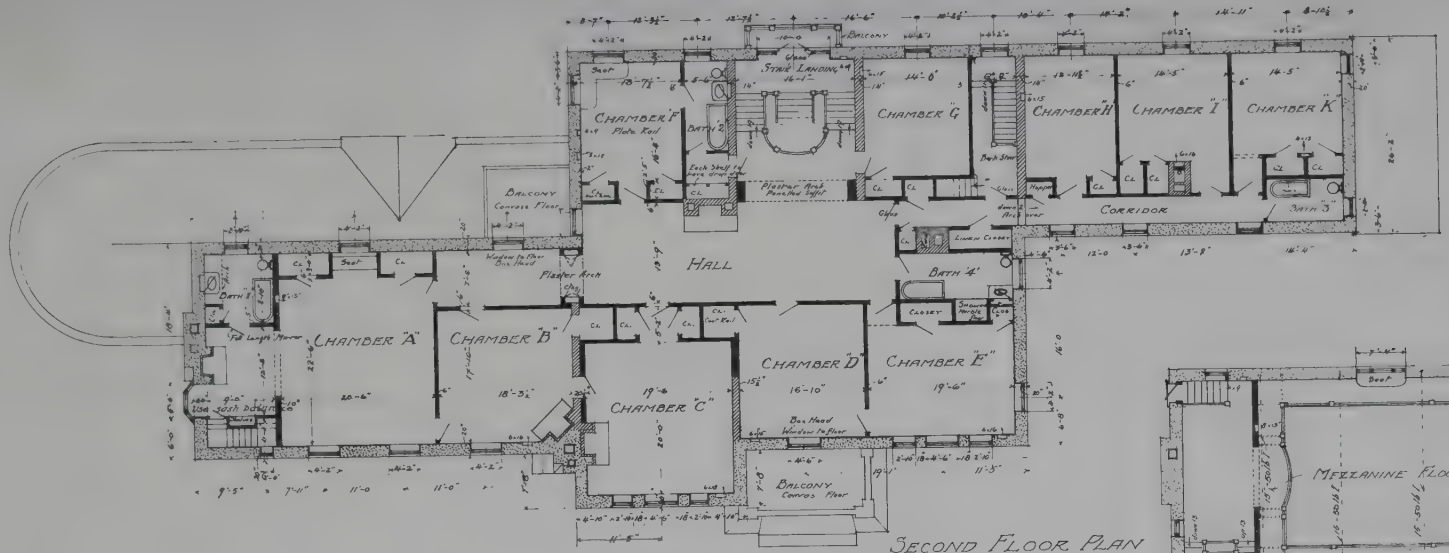
(1) Homes for the people who otherwise would never have them.

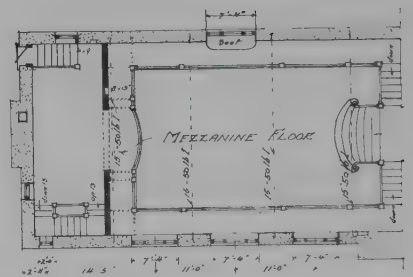
(2) To furnish employment for local mechanics, laborers, and tradesmen and thereby benefit the whole community.

(3) To do away with the present unsanitary tenements, which are a menace to life and health.

In connection with the housing of the poor, the building of public bath houses by municipalities to give free baths to the poor is also being agitated. Buffalo is in advance of many cities in the United States in this field. The second of the public bath houses maintained by the city of Buffalo was opened to the public on January 2d. This bath house, including the site, building and equipment, cost $18,900. It provides twenty-nine baths and has two apartments—one for men and one for women. The baths are absolutely free, including soap, towels, and attendance. The first bath house built by Buffalo some years ago cost $14,800 complete. During the year 1900, 86,465 baths were given. The cost for maintenance was $2,498.







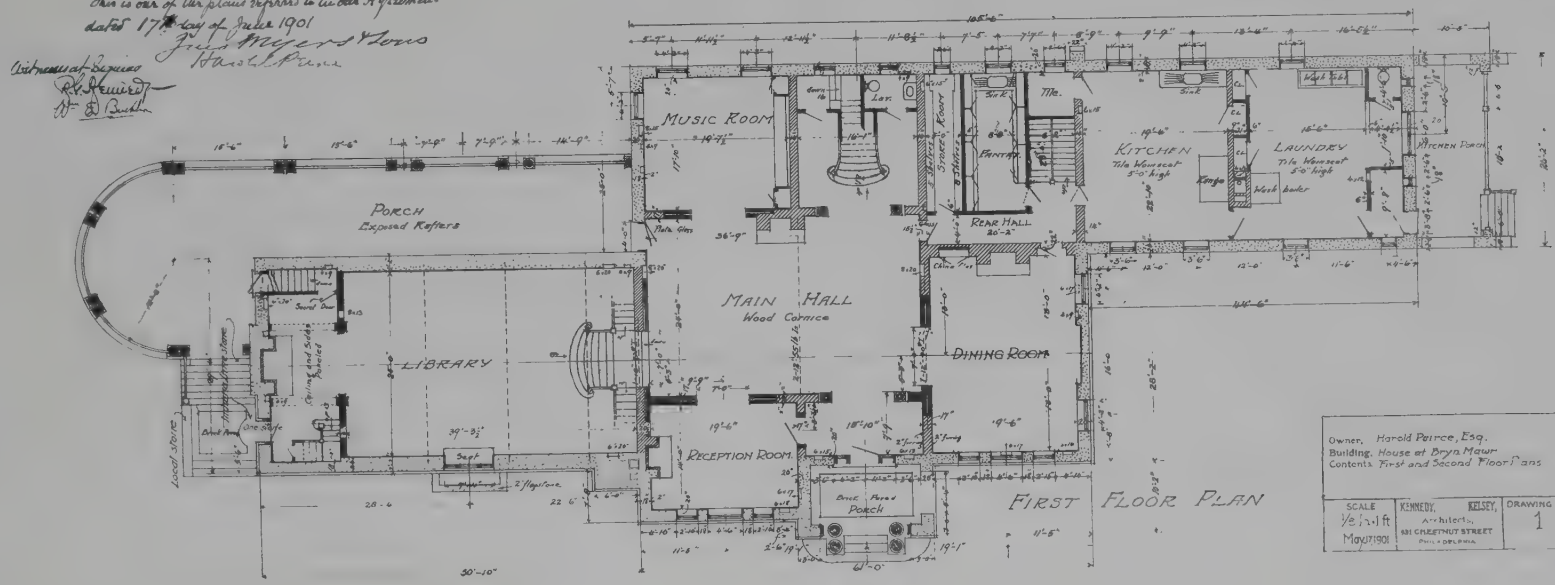
This is one of the plans referred to in our Agreement dated 17th day of July 1901

Harold Pearce

Witness at Signing

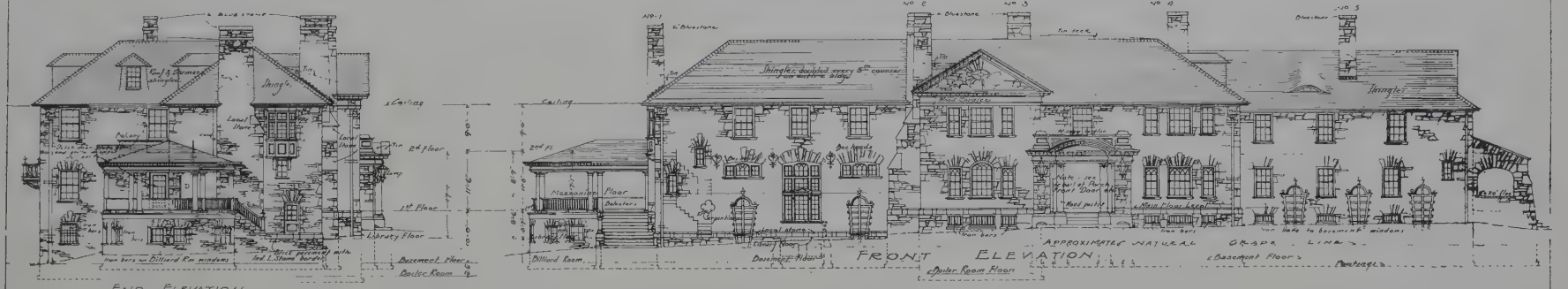
R. H. Kennedy

Wm. D. Butler



Owner, Harold Pearce, Esq.
Building. House at Bryn Mawr
Contents First and Second Floor Plans

SCALE	KENNEDY, KELSEY, Architects, 521 CHESTNUT STREET PHILADELPHIA	DRAWING NO
1/8 in. = 1 ft. May 1901		1

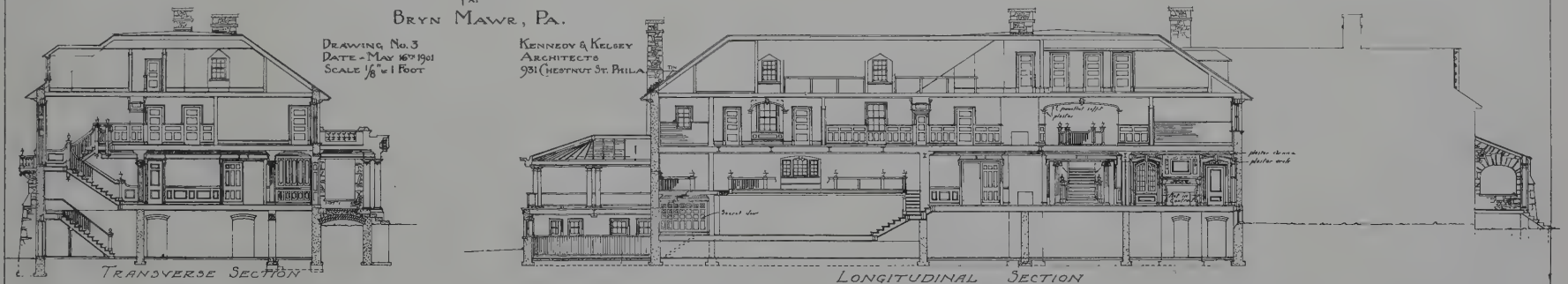


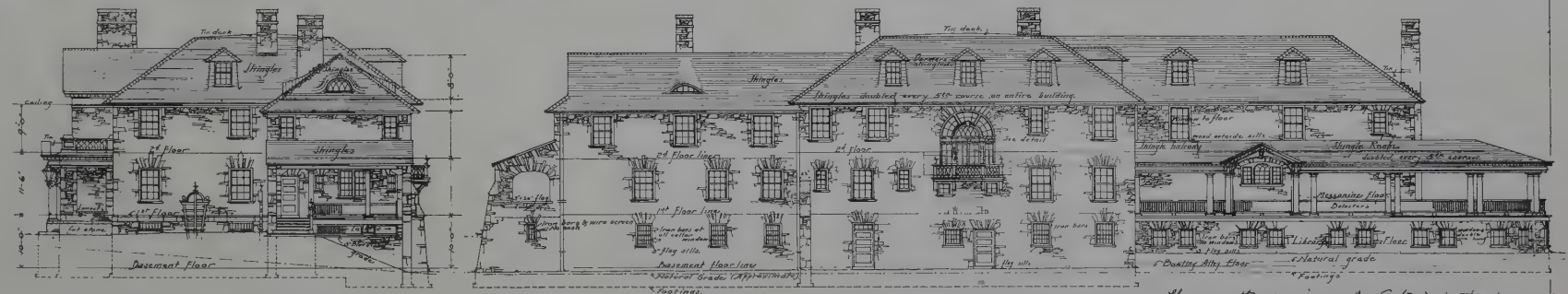
HOUSE FOR
HAROLD PEIRCE ESQ.
AT
BRYN MAWR, PA.

DRAWING, No. 3
DATE - MAY 16TH 1901
SCALE 1/8" = 1 FOOT

KENNEDY & KELSEY
ARCHITECTS
931 CHESTNUT ST. PHILA.

This is one of the plans referred to in the Agreement dated ____ day of June 1901
Witnesses at Signing



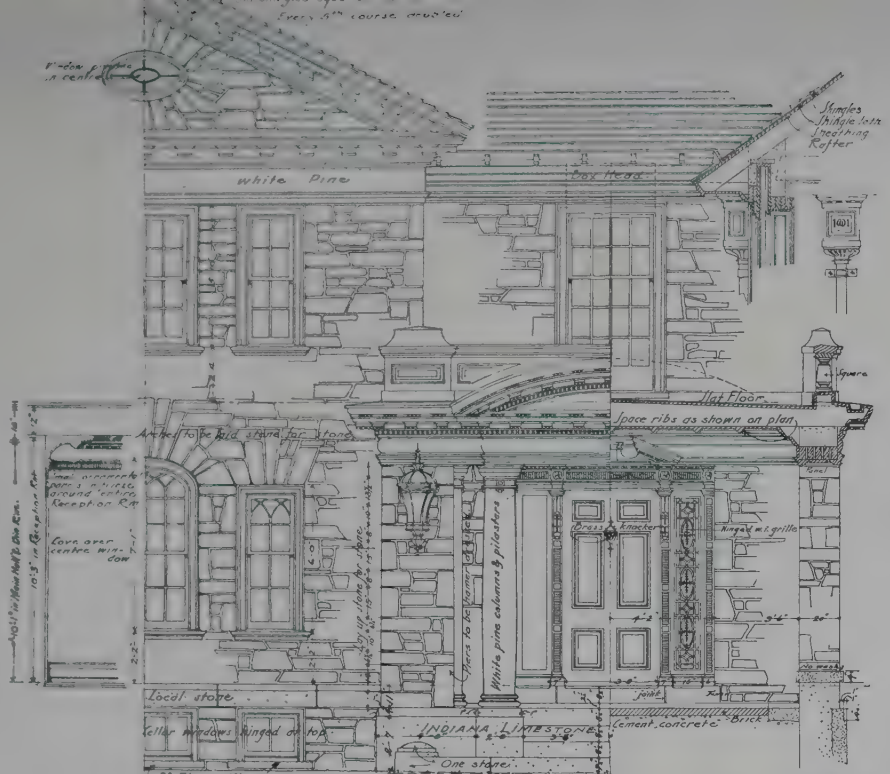


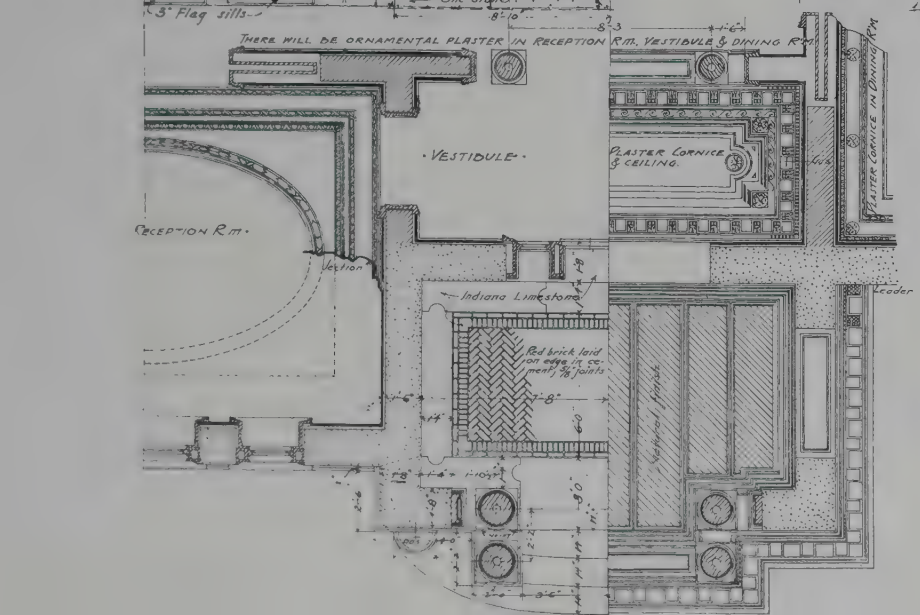
These are the drawings referred to in the Contract dated June 1st A.D. 1901. —
Jas. Kelsey
Harold Peirce

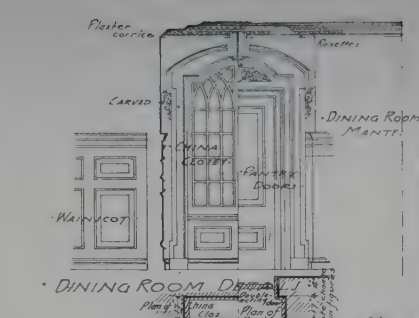
HOUSE FOR
HAROLD PEIRCE ESQ.
AT
BRYN MAWR, PA.

DRAWING No. 4 (REVISED)
MAY 16, 1901
SCALE ½ in. = 1 FT.

KENNEDY & KELSEY
ARCHITECTS
931 CHESTNUT ST., PHILA.

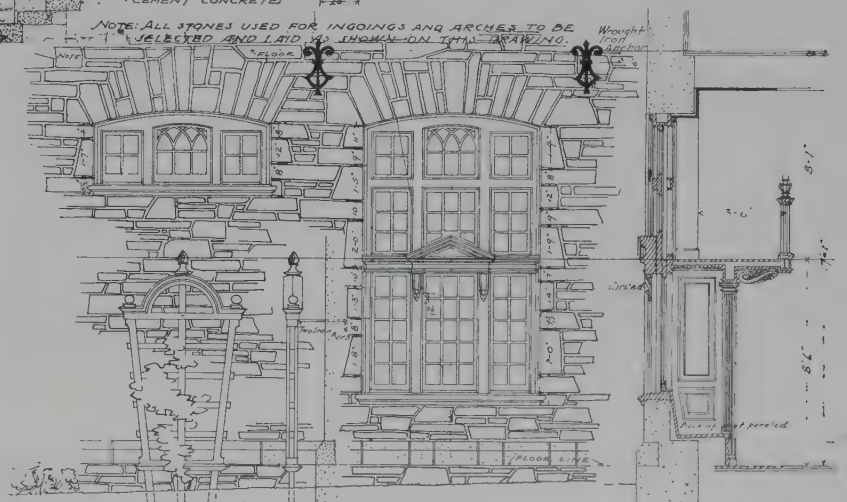



THERE WILL BE ORNAMENTAL PLASTER IN RECEPTION RM. VESTIBULE & DINING RM
VESTIBULE
PLASTER CORNICE & CEILING
PLASTER CORNICE IN DINING RM
RECEPTION RM
Section
Indiana Limestone
Red brick laid on edge in cement 3/8 joints
Cedar



SECTION THRO' VESTIBULE AND MAIN HALL

NOTE: ALL STONES USED FOR INGOINGS AND ARCHES TO BE JELLEYED AND LAID AS SHOWN ON THIS DRAWING.



LIBRARY DETAILS

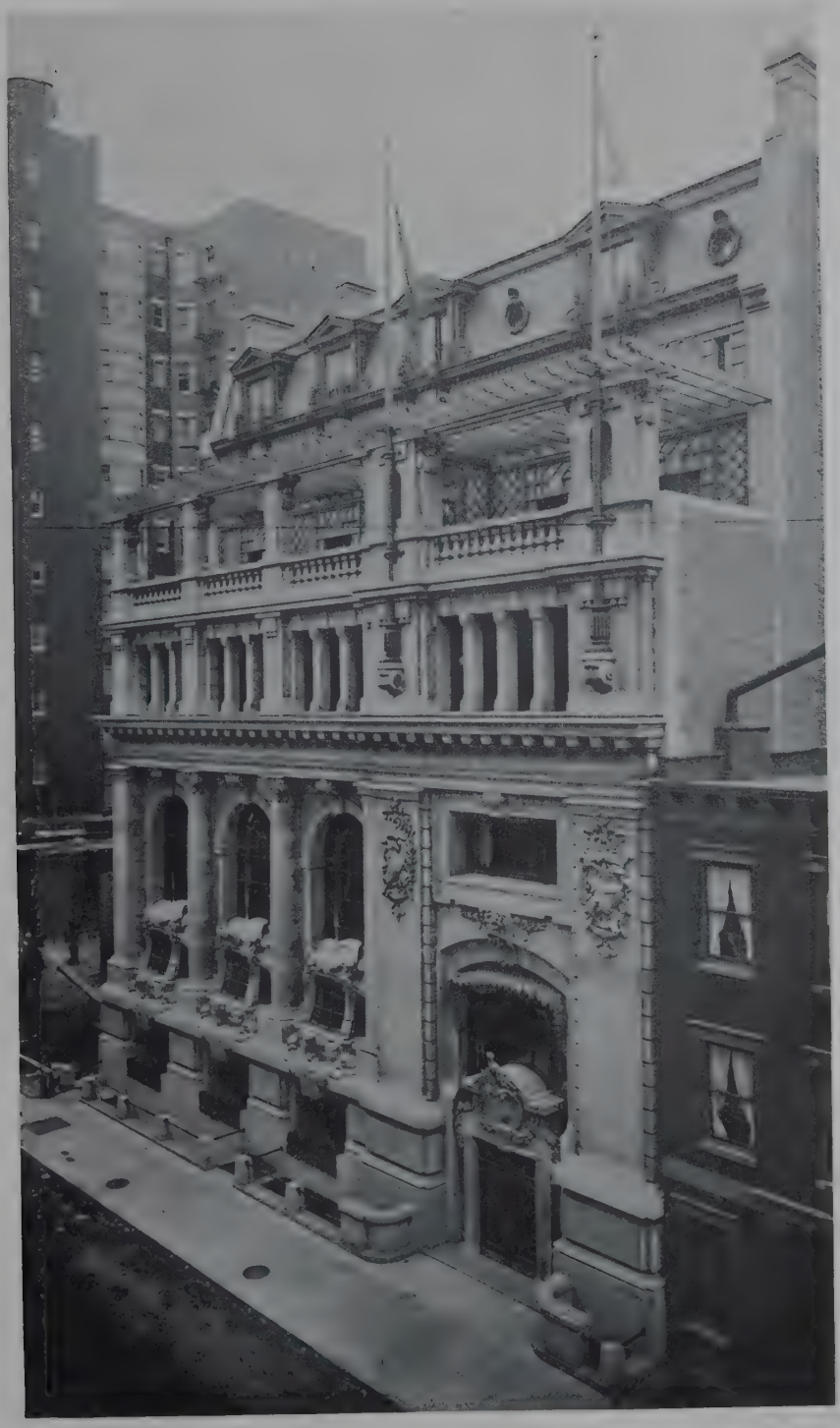
This is one of the plans referred to in our Agreement with this 17th Day of June 1901

Witnesses of Signing.
Ed. T. Ellis
W. E. Burke

James Kennedy
Harold Peirce

DESIGN FOR A CEMETERY MONUMENT

EAMES & YOUNG, ARCHITECTS



THE NEW YORK YACHT CLUB BUILDING

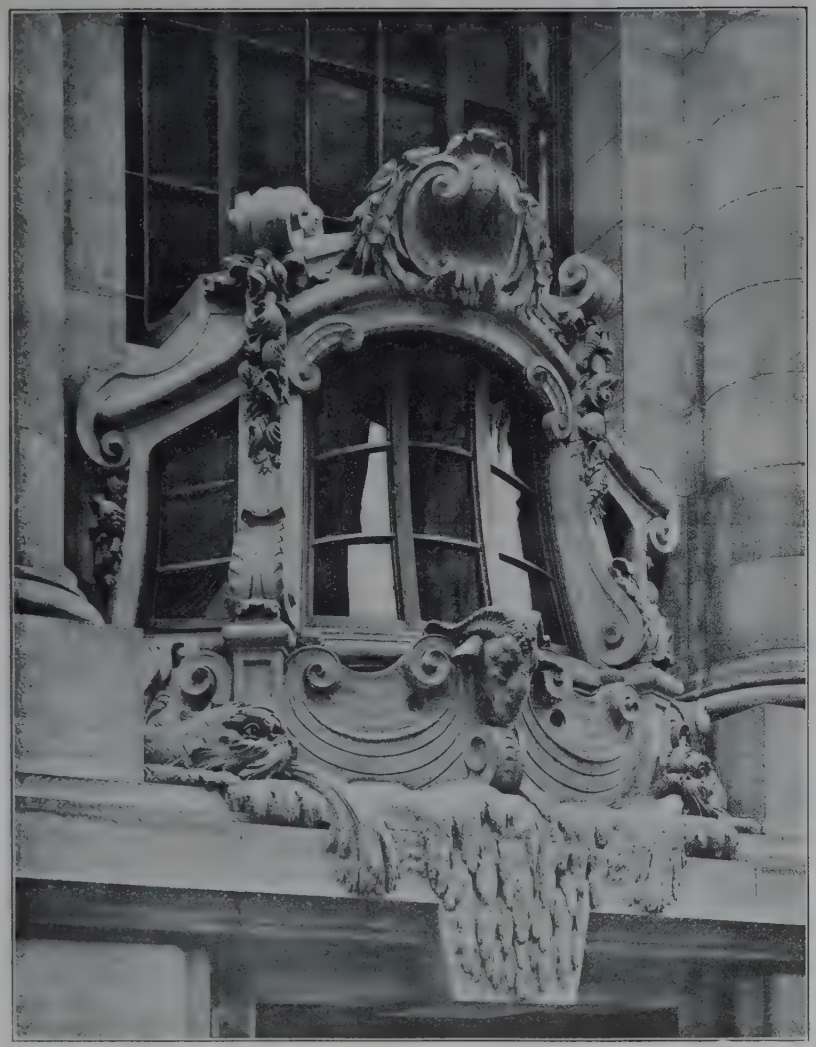
WARREN & WETMORE, ARCHITECTS

A painfully conscientious effort to make the façade truthfully express the interior has resulted in disturbing the unity of the design. Fresh, bracing, inspiring and strong as it is in the higher qualities of architecture, we feel that the doorway and the treatment above is banal and disappointing.

FAÇADE OF THE MODEL ROOM, NEW YORK YACHT CLUB

WARREN & WETMORE, ARCHITECTS

One of the many admirable qualities of this building is the manner in which the upper stories are set back to form a terrace. Likewise an added appearance of width is given to the street by the depth of the above wall-treatment.



DETAIL OF ONE OF THE MAIN WINDOWS

A WINDOW ALCOVE IN THE MODEL ROOM

From the American Architect

CLUB HOUSE OF THE NEW YORK YACHT CLUB

WARREN & WETMORE, ARCHITECTS

The lofty model room, with its much criticized mantel, is partially lighted by three windows like the above. It does not contain a familiar moulding nor an archæological specimen of any kind to take away from the salt-water originality of the design. Like the windows, it shows a grasp of thought and a grace of expression seldom equaled in America. It may be lacking in repose, and is German rather than American, but an expression of its purpose is always present.

MAIN ENTRANCE OF THE NEW YORK YACHT CLUB

WARREN & WETMORE, ARCHITECTS

INSIDE THE MAIN ENTRANCE OF THE NEW YORK YACHT CLUB

WARREN & WETMORE, ARCHITECTS

The same hand is evident in the designing of the inside as the outside: in fact, the architects designed the furniture, hangings, and fixtures, and consequently there are but few buildings so consistently straightforward.

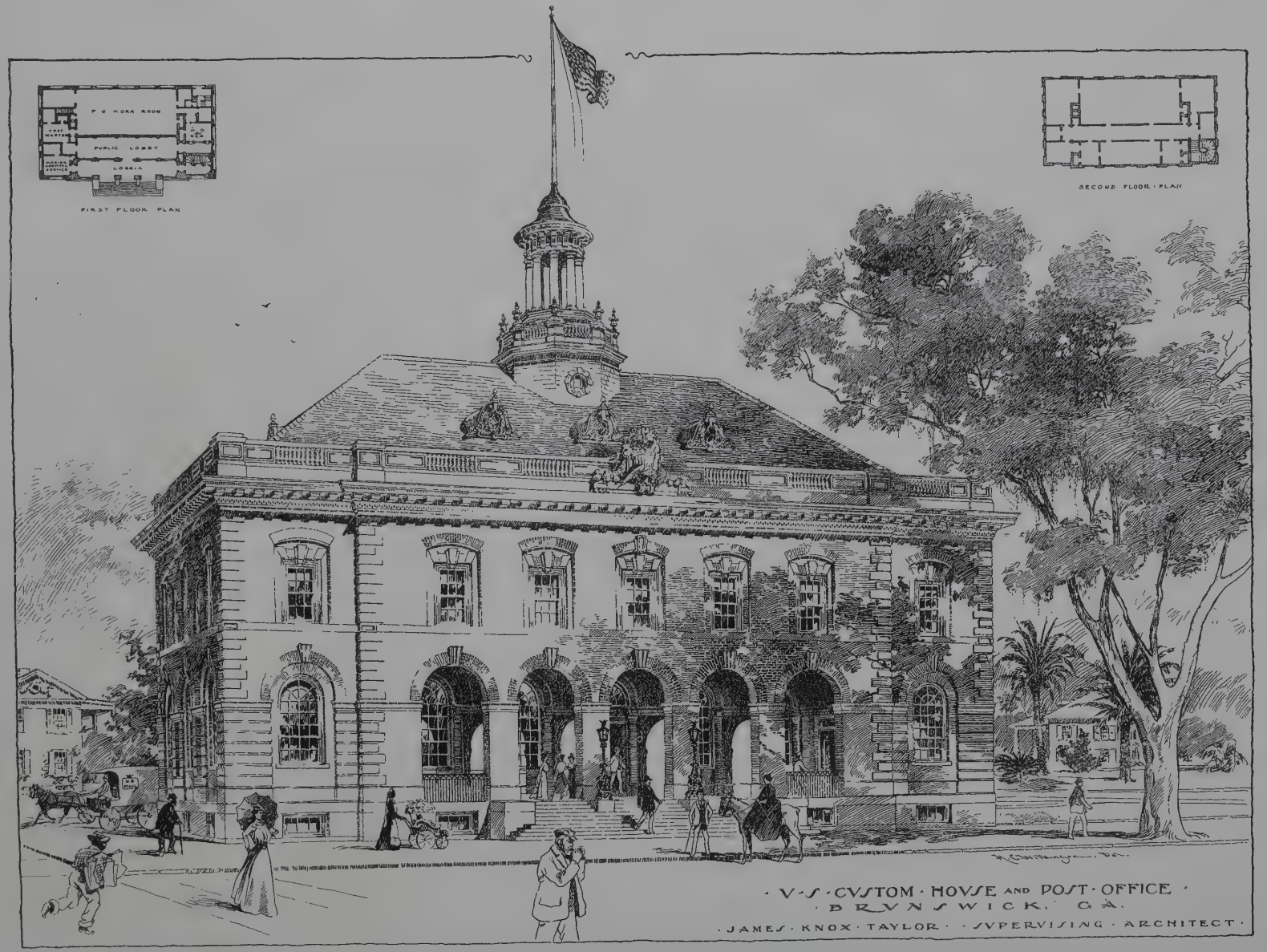
DETAIL SHOWING TERRACE OVER MAIN ENTRANCE TO THE NEW YORK YACHT CLUB

WARREN & WETMORE, ARCHITECTS

MANTEL IN THE MODEL ROOM OF THE NEW YORK YACHT CLUB

WARREN & WETMORE, ARCHITECTS

The mere fact that the room in which this mantel stands called forth the remark, "A pirate's dream," indicates how fully the designer understood his problem. The effect everywhere is spirited and nautical. There may be too much of Capt. Kidd's plunder on the mantel, yet it has many good qualities not clearly apparent in a photograph



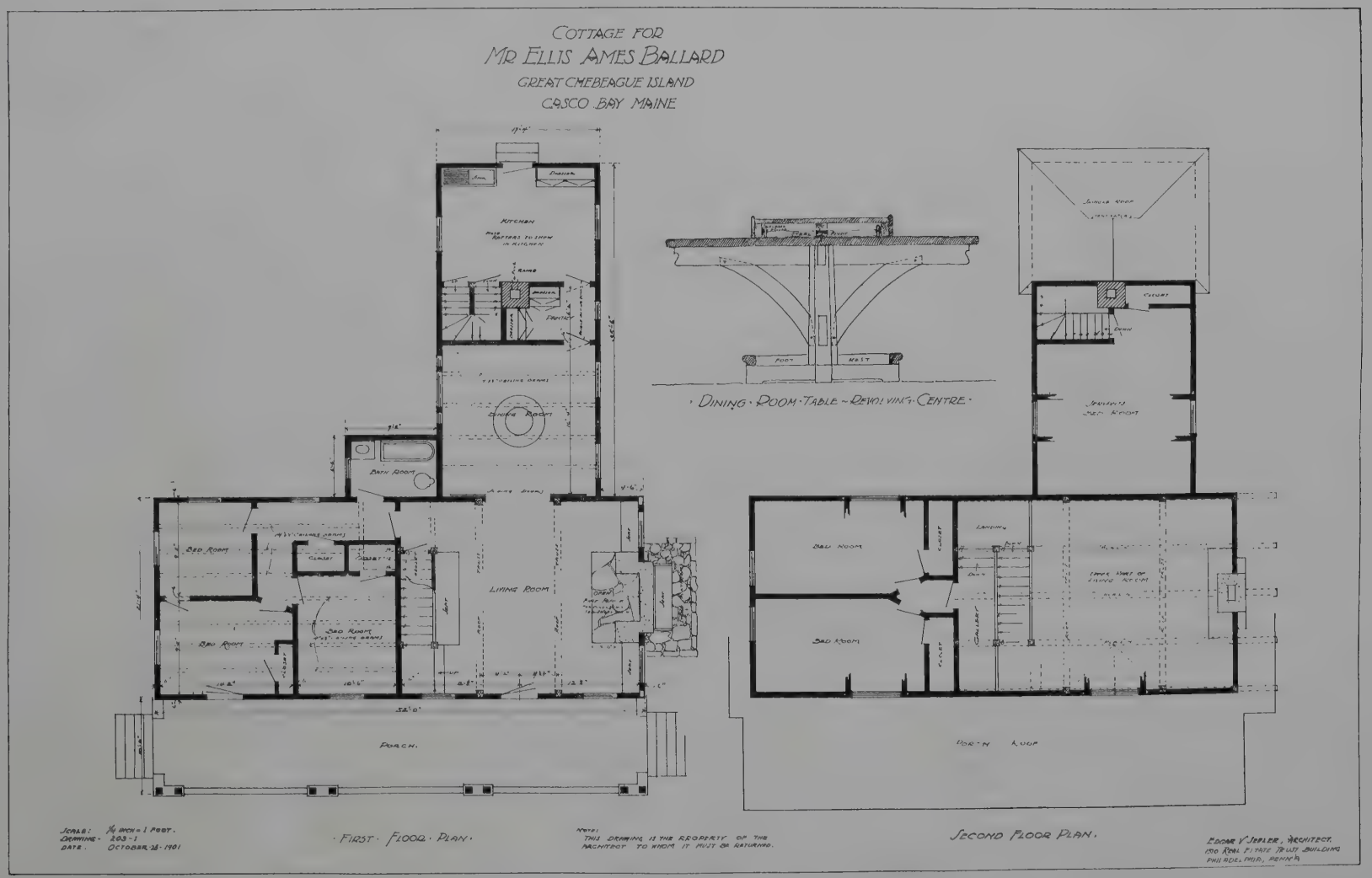
U. S. CUSTOM HOUSE AND POST OFFICE AT BRUNSWICK, GA.

JAMES KNOX TAYLOR, SUPERVISING ARCHITECT

The attempt to recall early American history in this design is commendable. It is, however, surprising that the modern spirit has been suppressed. We do not consider these elements necessarily opposed to one another, and only wish the best modern designers would consider the proposition from our viewpoint.

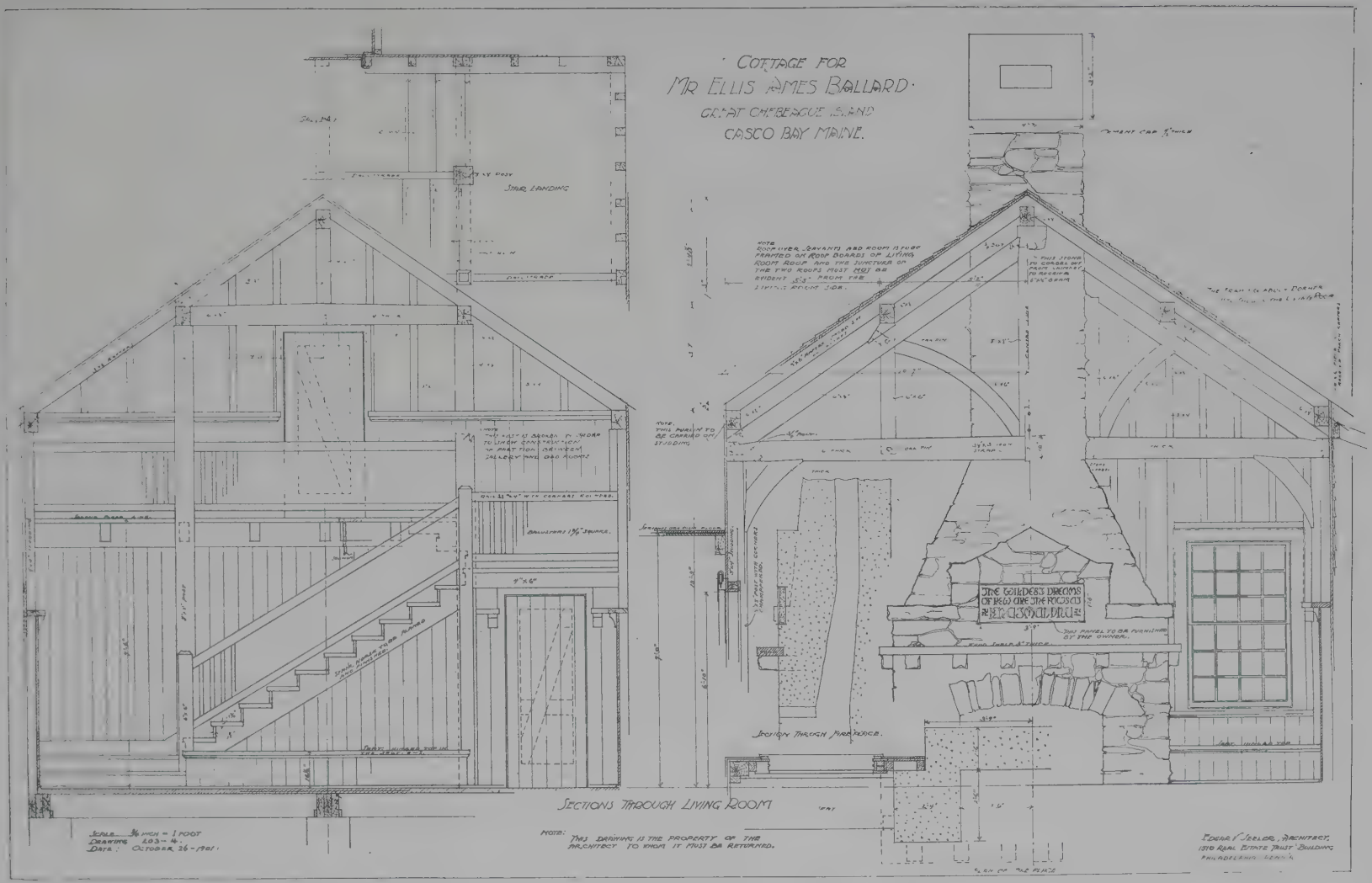
FRONT ELEVATION, U. S. CUSTOM HOUSE AND POST OFFICE AT BRUNSWICK, GA.

JAMES KNOX TAYLOR, SUPERVISING ARCHITECT



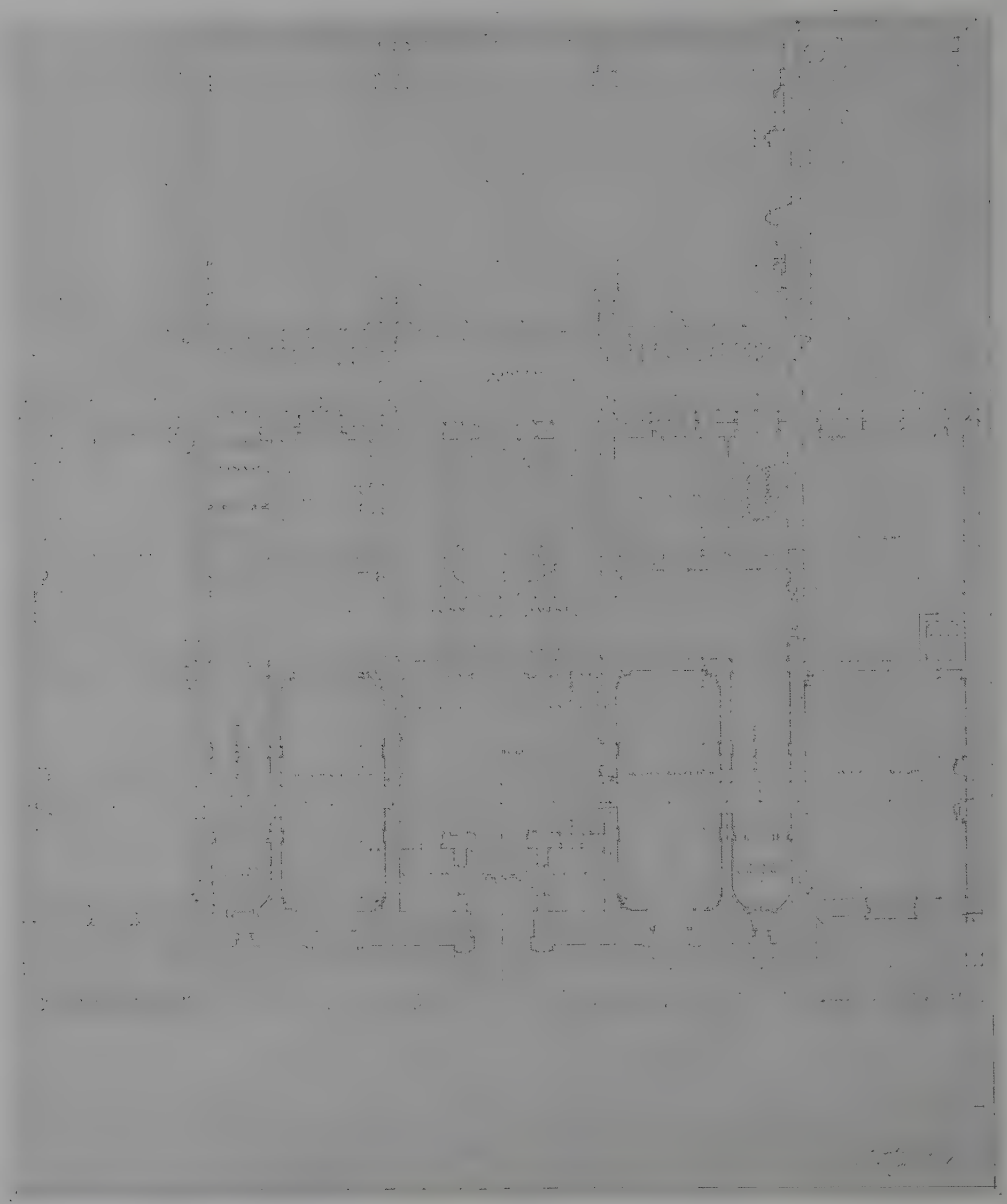
DESIGN FOR A SUMMER COTTAGE

EDGAR V. SEELER, ARCHITECT


COTTAGE FOR
MR ELLIS AMES BALLARD
GREAT CHEBEAGUE ISLAND
CASCO BAY MAINE.
STAIR LANDING
SECTIONS THROUGH LIVING ROOM
SCALE 3/4 INCH = 1 FOOT
DRAWING 103-4
DATE OCTOBER 26-1901
NOTE: THIS DRAWING IS THE PROPERTY OF THE ARCHITECT TO WHOM IT MUST BE RETURNED.
EDGAR V. SEELER, ARCHITECT.
1510 REAL ESTATE TRUST BUILDING
PHILADELPHIA, PENN.

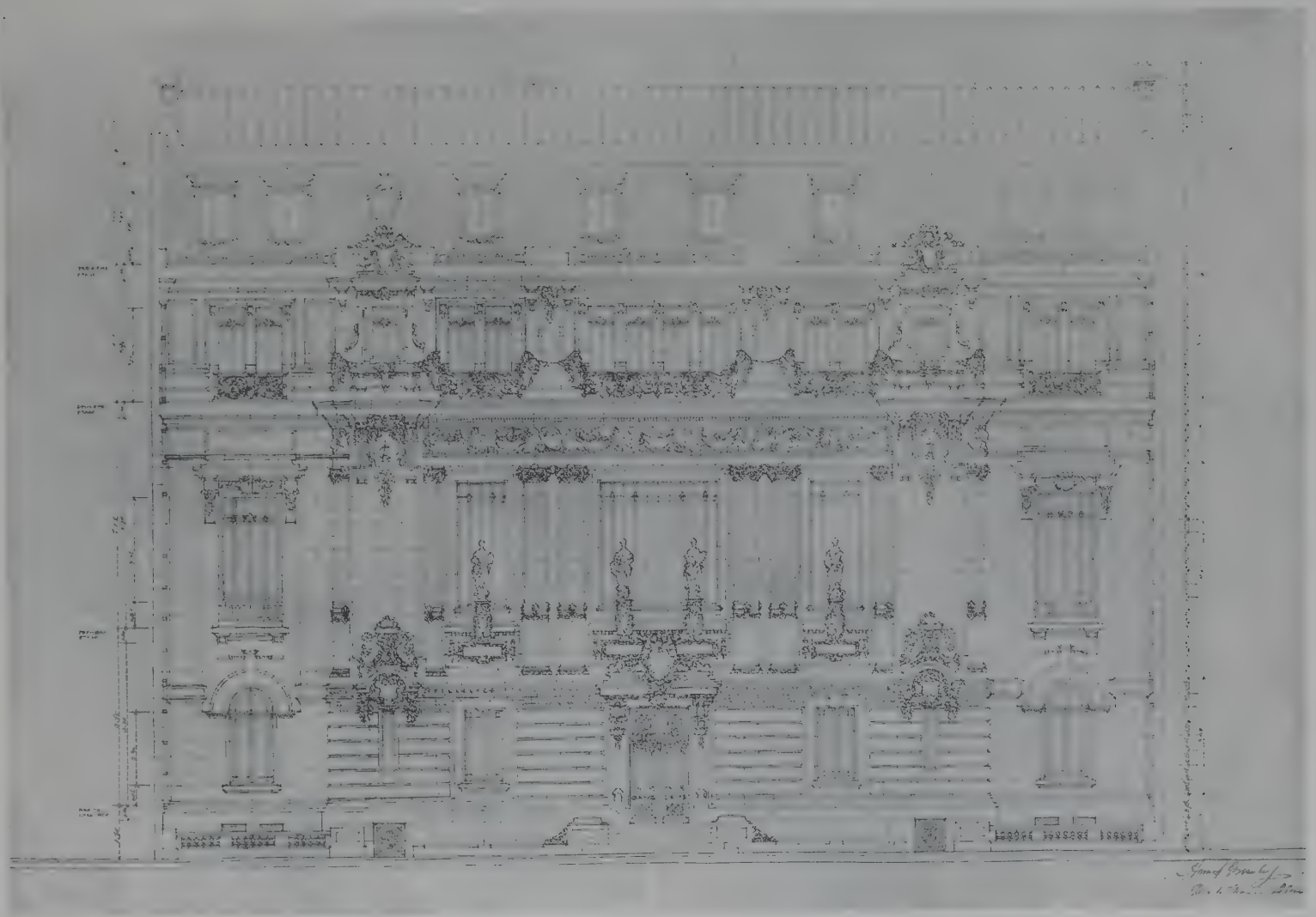
DESIGN FOR A SUMMER COTTAGE

EDGAR V. SEELER, ARCHITECT



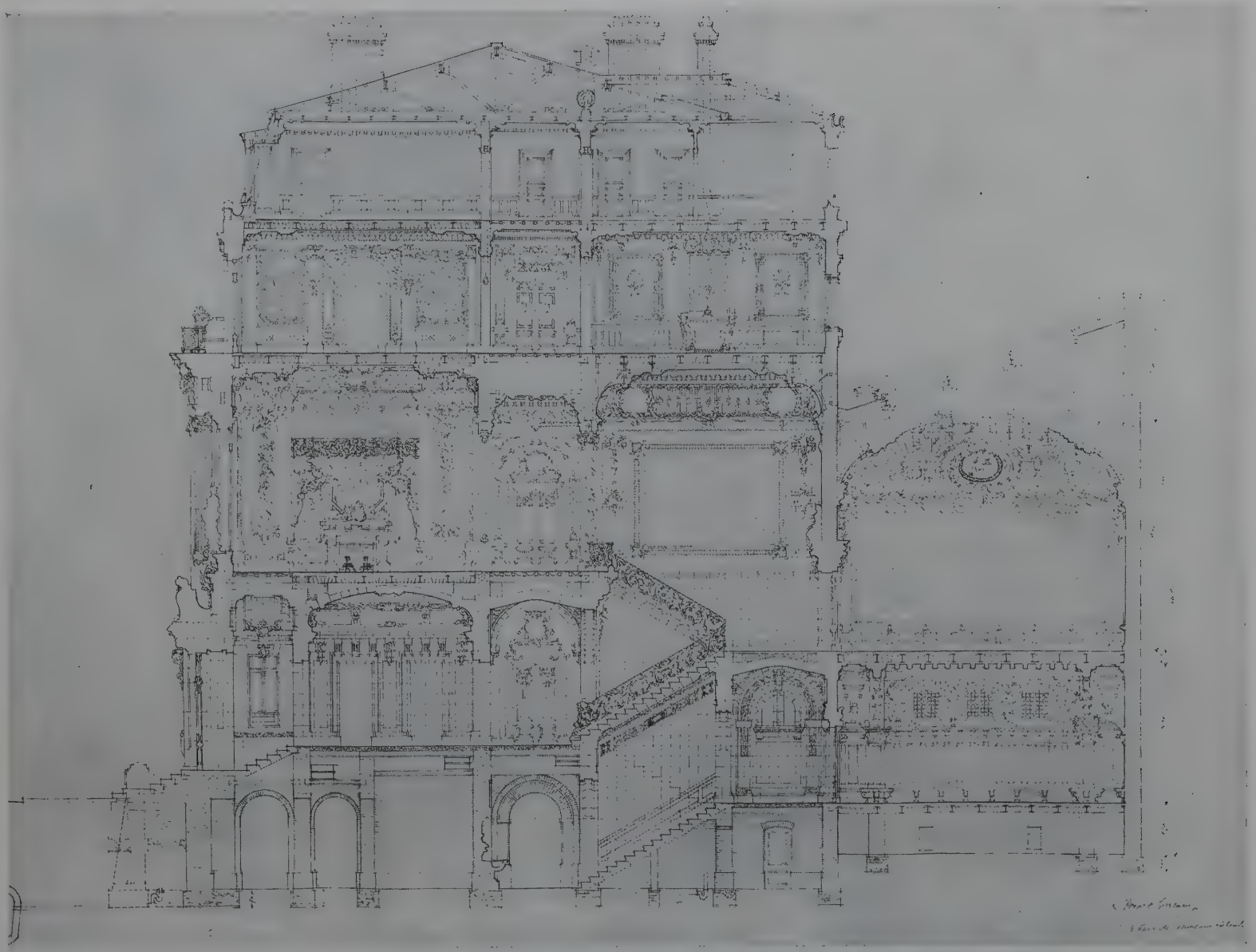
DESIGN FOR AN ART CLUB

HOWARD GREENLEY, ARCHITECT



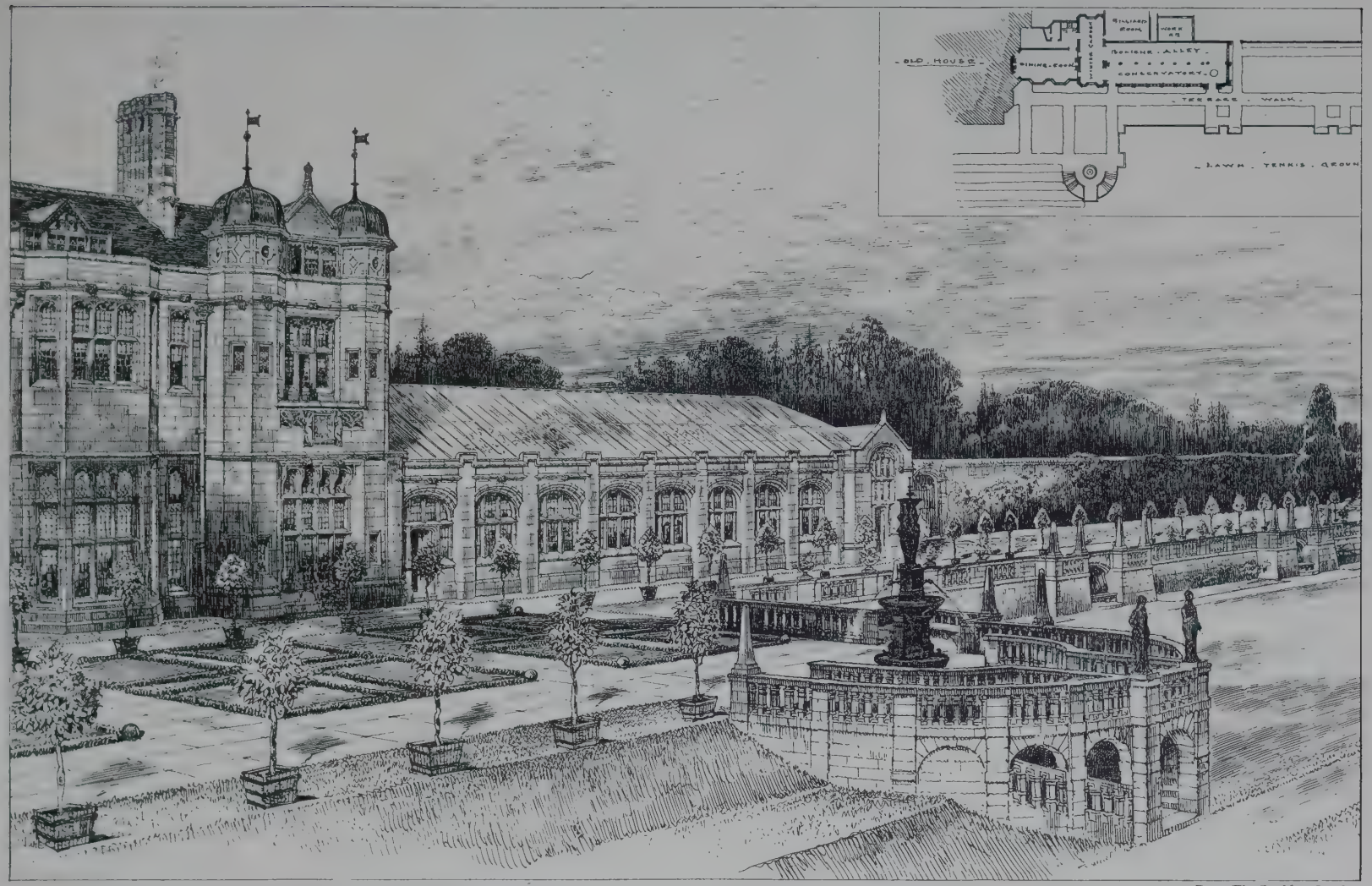
DESIGN FOR AN ART CLUB

HOWARD GREENLEY, ARCHITECT



DESIGN FOR AN ART CLUB

HOWARD GREENLEY, ARCHITECT

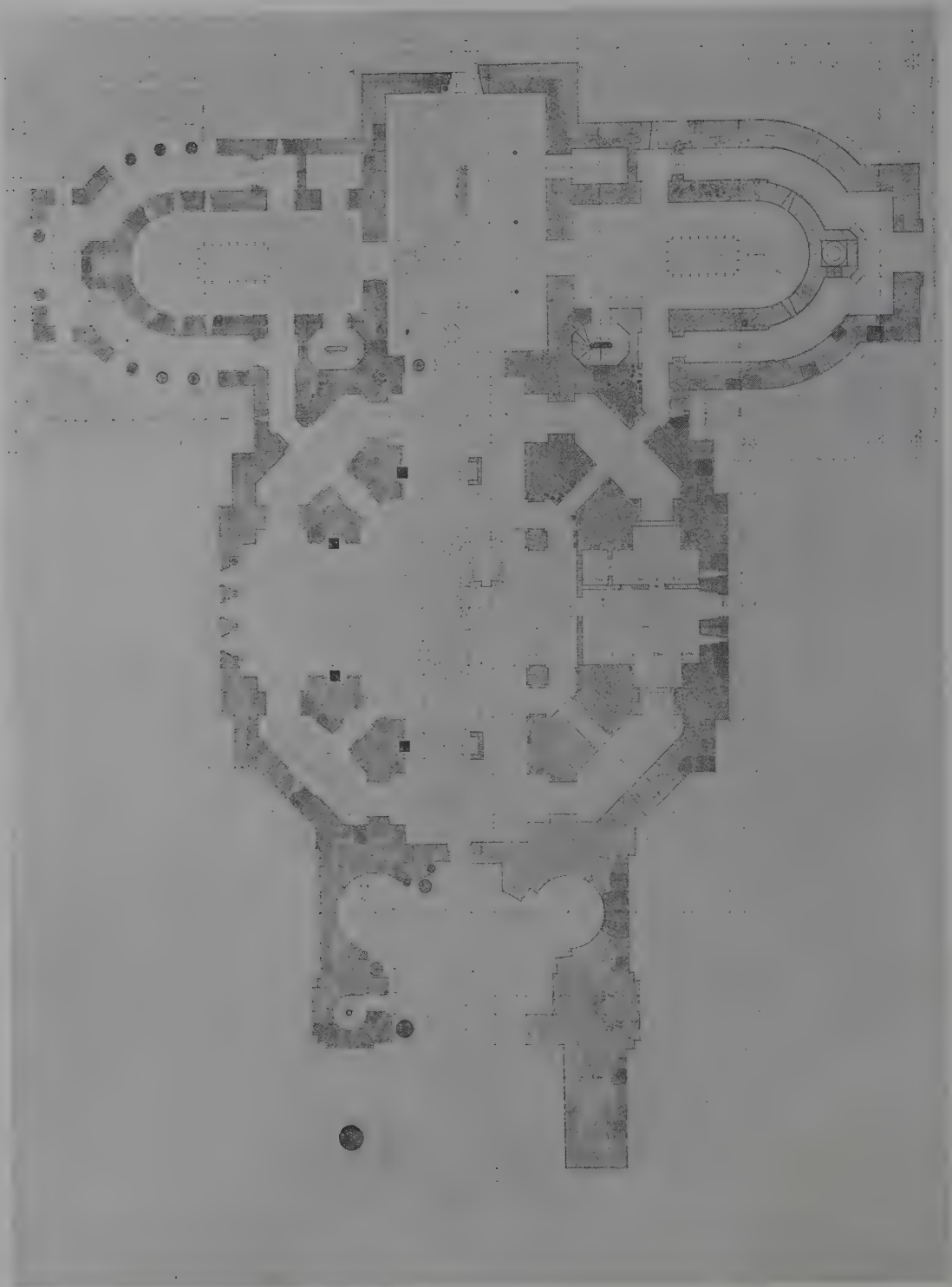


From The Builder, London

ADDITIONS TO "PADDOCKHURST," SUSSEX

ASTON WEBB, ARCHITECT

The architectural fraternity in England understands the requirements of the country gentleman's house much better than we do. The ceremonial side of life is taken into account. In the above plan a winter-garden, conservatory with a bowling-alley, a billiard-room and terrace-walk adjoin the dining-room in a most inviting fashion.

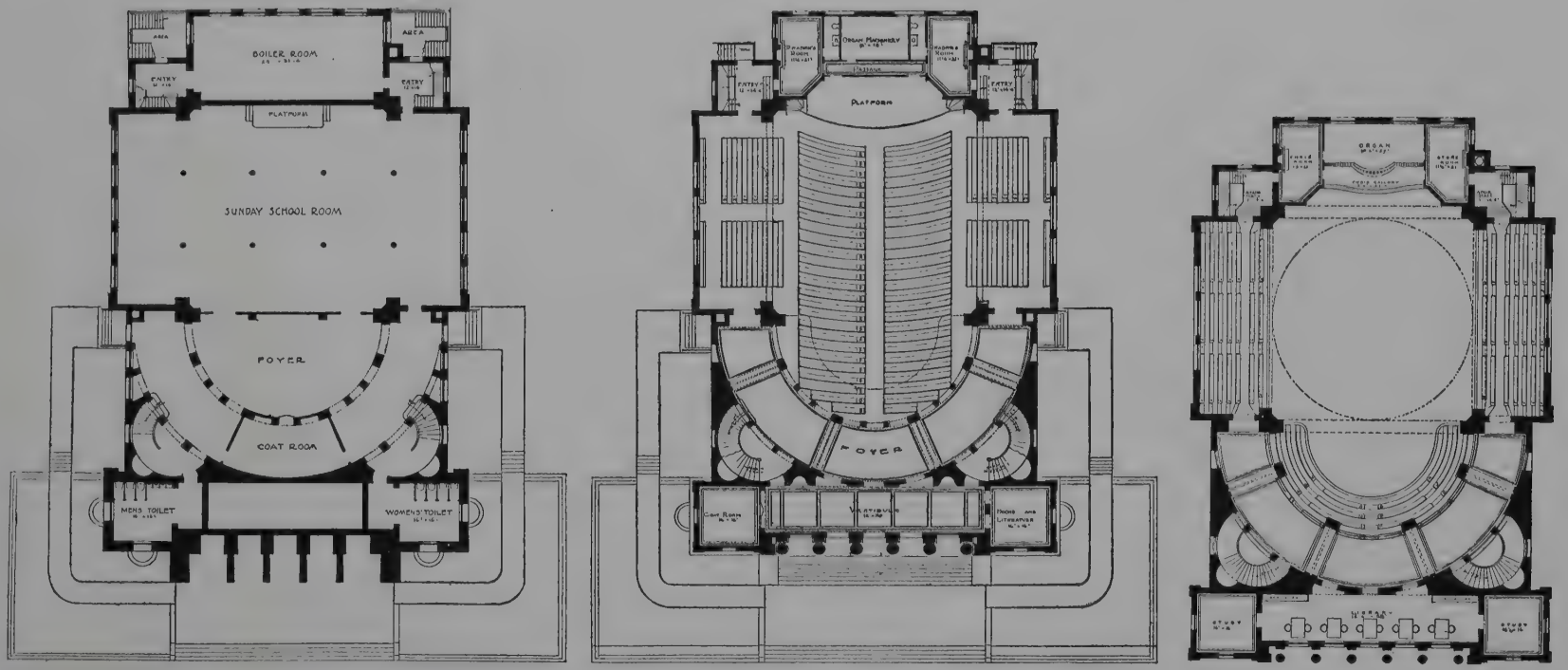


HALF OF FIRST FLOOR AND BASEMENT PLAN FOR A CREMATORY

THEODORE PIETCH ARCHITECT

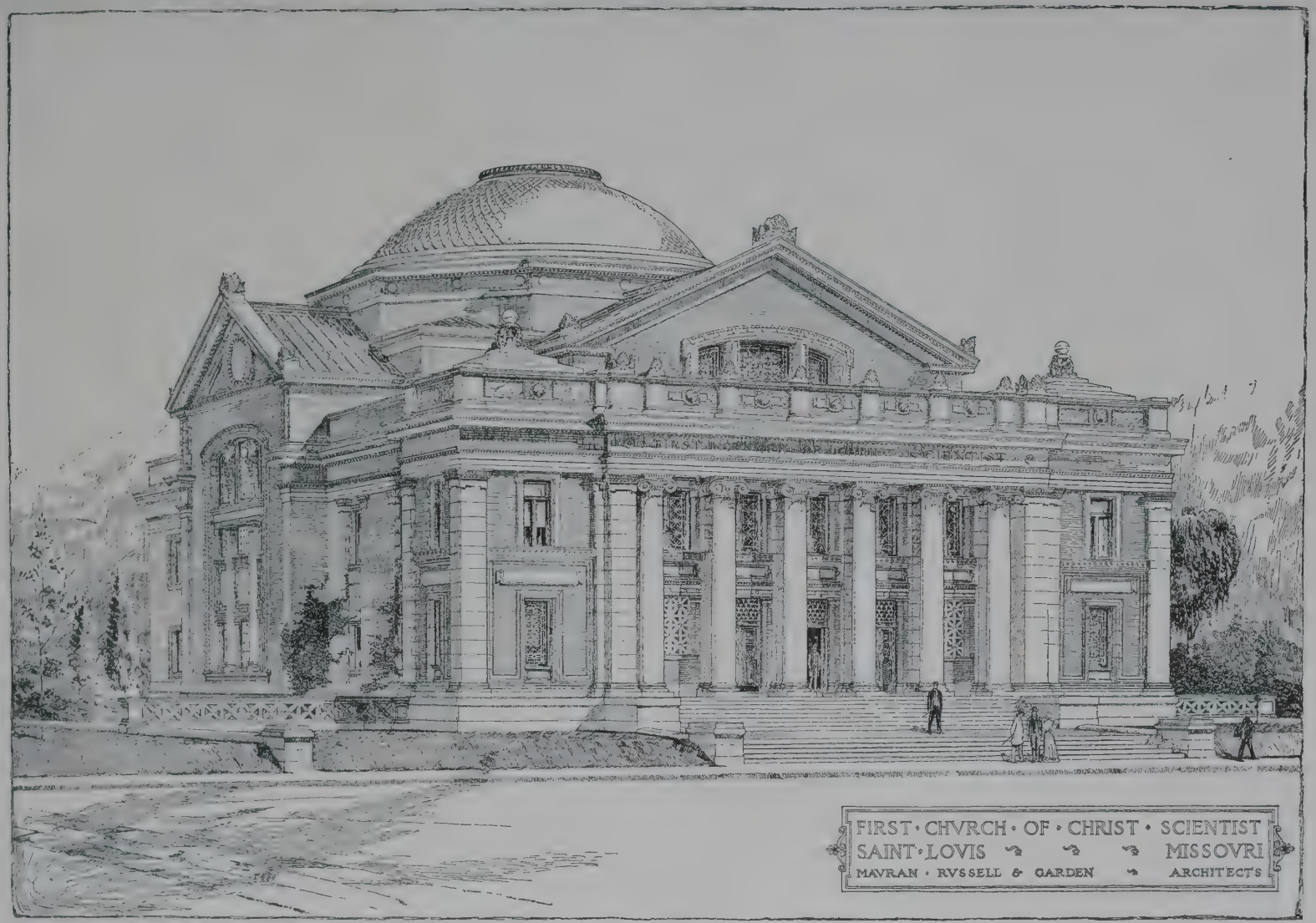
DESIGN FOR A CREMATORY

THEODORE PIETCH, ARCHITECT



PLANS OF THE FIRST CHURCH OF CHRIST SCIENTISTS, ST. LOUIS, MO.

MAURAN, RUSSELL & GARDEN, ARCHITECTS



FIRST CHURCH OF CHRIST SCIENTISTS, ST. LOUIS, MO.

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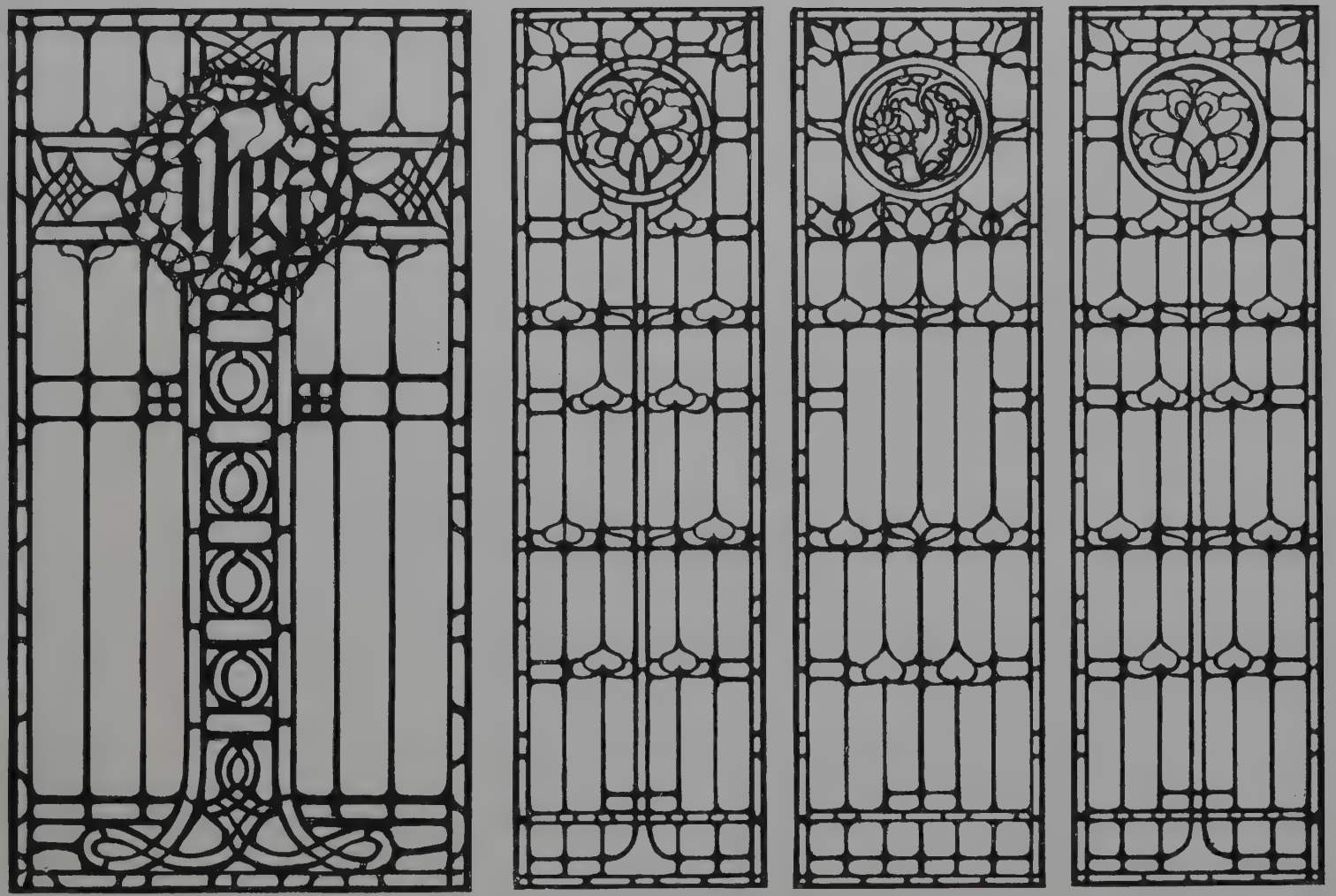
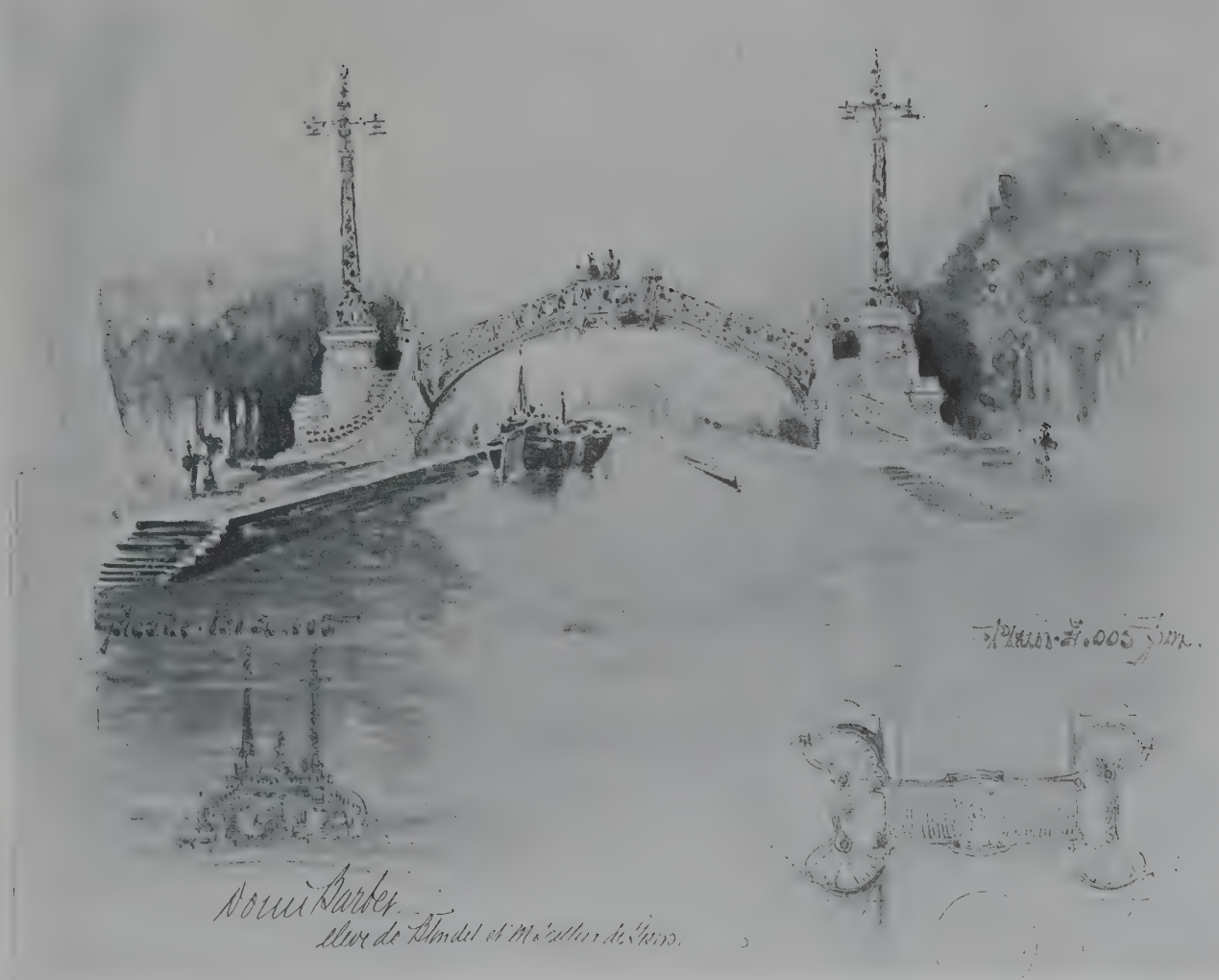


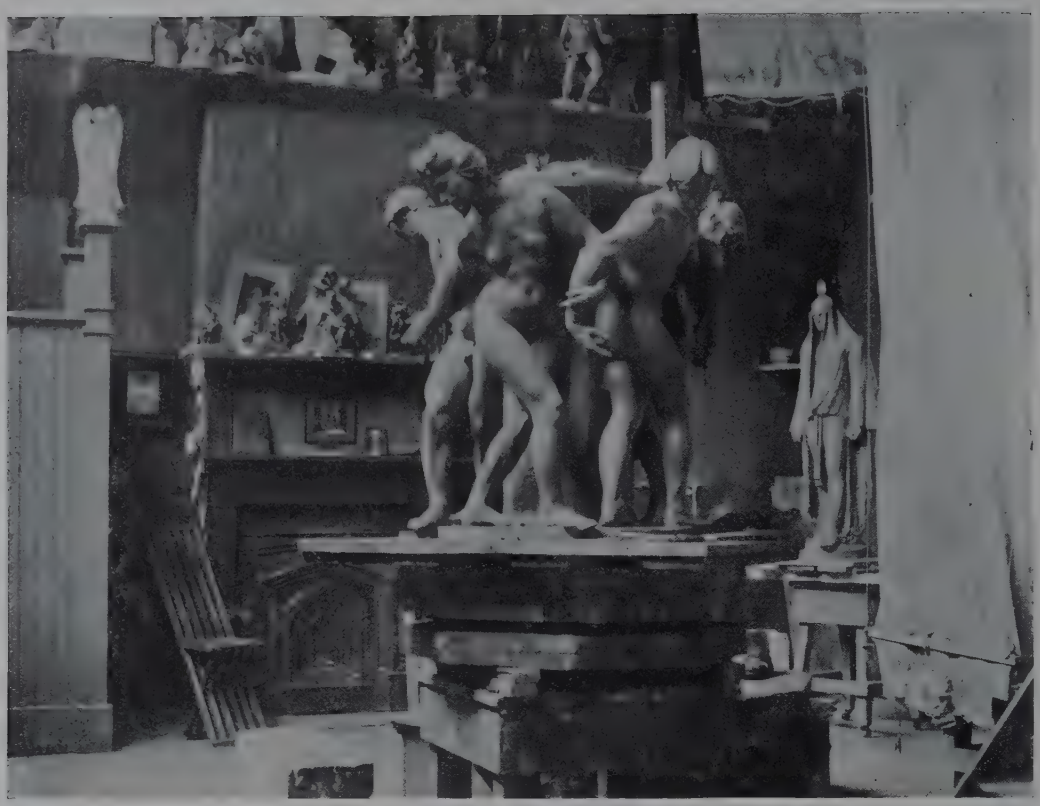
LEADED GLASS DESIGNS

BY NICOLA D'ASCENZO



ÉCOLE DES BEAUX ARTS, TWELVE-HOUR SKETCH FOR A CANAL BRIDGE

DONN BARBER, ARCHITECT

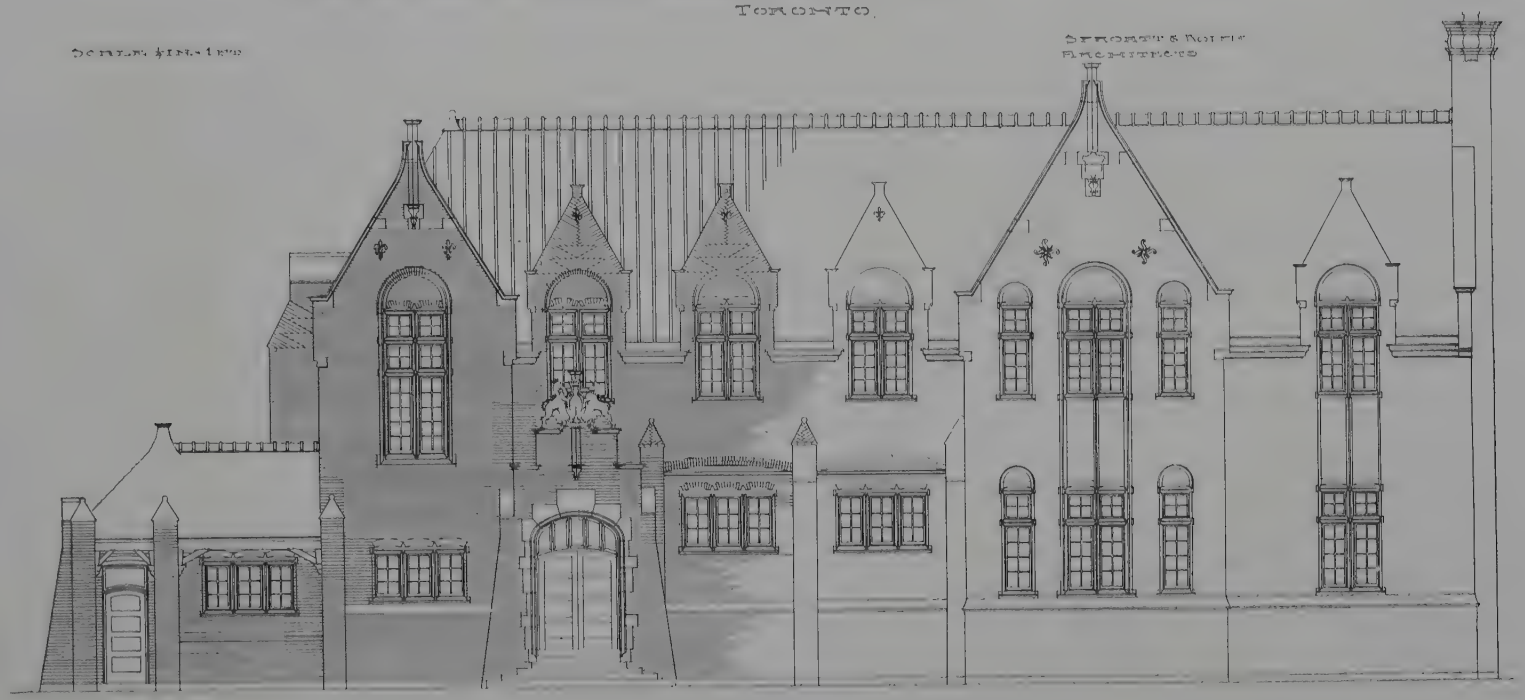


SUPPORTING GROUP FOR "MYSTERIOUS MAN," FOUNTAIN OF MAN

CHARLES GRAFLEY, SCULPTOR

"MYSTERIOUS MAN"
SURMOUNTING THE FOUNTAIN OF MAN AT THE BUFFALO EXPOSITION

CHARLES GRAFLEY, SCULPTOR



OFFICE BUILDING TO BE ERECTED IN TORONTO

SPROATT & ROLPH, ARCHITECTS

It is interesting to note how little contemporaneous work in the United States influences architectural designs in even the most American of the larger Canadian cities. The above elevation is typical, aside from the lion and the unicorn over the doorway; it is distinctly insular and has a quiet charm, perhaps in keeping with local business methods, and in the high roof there is a trait particularly indigenous to northern countries.

From the Pylons of the Triumphal Causeway, Pan-American Exposition.

MATTERS OF MUNICIPAL ART

VALUE OF SCULPTURE TO A CITY—STATUES IN PARKS—NEED OF CO-OPERATION AND THE UTILITY OF AN ART COMMISSION

REPRINTED FROM THE SPRINGFIELD "DAILY REPUBLICAN," AND BEING THE NINTH OF A SERIES OF SIXTEEN ARTICLES PUBLISHED IN PAMPHLET FORM (PRICE TEN CENTS) ENTITLED, "LET US MAKE A BEAUTIFUL CITY OF SPRINGFIELD, MASS."

LIKE most American towns of medium size, Springfield still is lacking in such works of municipal art as add beauty to great capitals, and in Europe to many minor towns as well. Our city is fortunate in possessing one admirable work of sculpture, "The Puritan," by St. Gaudens, but for the most part it has this field still to develop. That it will be developed in course of time there can be no reasonable doubt. In the past America has naturally been too much engrossed with enforced problems of material development to have much leisure or wealth to devote to artistic matters. But of late years there has been a notable development of wealth, and with it has come a manifest increase of interest in those arts, for the cultivation of which money is required.

The artistic instinct, which in the older and simpler days found outlet only in such inexpensive and transportable art as literature, has discovered new and fascinating realms. Increased foreign travel has introduced many to the cathedrals, pictures and statues of the old world; the great exhibitions of Chicago and Buffalo have opened the eyes of multitudes to the charm of architecture, sculpture and landscape gardening. Rich Americans are exasperating and alarming Europe by carrying off its choicest art treasures whenever they appear in the auction-room. It may be urged that this argues wealth rather than genuine art culture, but at present this is not the point. The thing to be noted is that American wealth is increasingly turned into this channel, with the result of bringing to the new world such art treasures as it has hitherto lacked. And together with this matured tendency there is a growing disposition on the part of men of means to benefit the public with their surplus. Already the largest and richest American cities, like New York and Chicago, are beginning to receive vast

funds for purely artistic purposes, and it is only a matter of time when smaller towns will get their due share. In a modest way at first, but on a steadily increasing scale, Springfield, like other progressive and well-to-do cities, will have money to devote to such ends, and it is not too soon to consider how this field can be cultivated to the best advantage.

For the present and for a long time to come, Springfield, like other towns, must depend for such works of art upon the generosity of public-spirited individuals. The city treasury can do its share in giving smooth, clean streets, handsome public buildings, well-built bridges and attractive parks, and that spirit of civic pride which has made so many cities beautiful must be counted upon to provide such works of art as exist primarily for the sake of beauty, such as picture galleries and sculpture. The course of development is something like this: (1) Now and then some person of means erects a memorial, probably to some member of his family; (2) citizens who take a vital interest in the improvement of their town continue to contribute for art purposes, as in the support of a picture gallery, or the purchase of works of sculpture; (3) this organization takes unofficially an advisory relation; (4) an official board is appointed with control over the public art of the municipality; (5) the public comes to appreciate the value of such things so highly as to appropriate funds for their purchase and conservation.

A few great cities like Paris have already reached the last stage, and Paris has in addition the wealth of France behind it. But for most American cities the end must be gained by the encouragement and effective use of private gifts. In Springfield such gifts, sometimes of great value, have hitherto been scattering. Is it not time for the city to aspire to the next stage, that of organized effort? Not only is there an increase of momentum in such co-operation which should insure larger results, but—what is of even more consequence—the work is done on broader lines, and a place is found for even the smallest contribution so that nothing is wasted. The value of art works to a city is not to be measured by simple addition. Much depends upon fitness and the right setting. A square, for example, may be made or ruined by a statue; a fine statue may be practically lost for lack of a proper place for it. Quite as much depends upon sound taste and an intelligent plan as upon money, and the making of the plan should precede the spending of the money.

Now, taking it for granted that from time to time some public-spirited person will present the city with something worth while in the way of a monument, a sculptural fountain, a statue, or other work of art, there ought to be an organization whose decision as to the placing, subject and style of such work would carry weight. For a beginning it would be well if the architects, painters and other trained artists of the city should, in an informal way, establish an association intended primarily to suggest the best possibilities. To take a single example, here are a lot of pretty small parks of a rather commonplace sort, which a fine statue or fountain, with skilful landscape gardening for an ally, might make really beautiful. Let each be considered separately, with proper regard to the whole. Let there be a free field for the suggestion of clever ideas. Perhaps there might even be small prizes for the best plans. Who can say but that a happy stroke of invention might captivate the fancy of some one able and willing to give it embodiment in stone and bronze? The lack of such a concrete and convincing ideal is often the chief bar to giving. The unpaid services of such skilled volunteers should at least be rewarded by a deference to expert judgment, which is still to be cultivated in the American public.

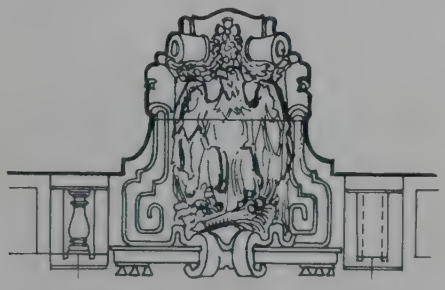
Such an association might well include among its functions the selection of appropriate subjects for works of municipal sculpture. The value of a monument is doubled when it adds historical interest to artistic beauty, as in the case of the Shaw memorial in Boston, or the statue of Deacon Chapin as "The Puritan." Indeed, most public monuments in the United States have paid such exclusive regard to history that art has suffered. The sentiment of the great army of volunteers in cape overcoats leaning on their muskets at the top of tall civil war monuments, from one end of the country to the other, is altogether admirable, but it is a pity that it could not have had adequate sculptural expression. History must give the chief source of inspiration for such works of art, and the more fully the local history of a town can be fitly set forth in sculpture, the better. Most American towns, with their short and commonplace past, are at a great disadvantage in this respect, as compared with many insignificant villages of the old world. Yet Springfield, with nearly three centuries behind it, ought not to be lacking in fit materials for many a fine memorial, and such a society could do useful work by preparing a list of such subjects, with the appropriate treatment. A few fine monuments of this sort would do more than a great deal of indiscriminate giving to make the public art of the city dignified and individual.

Hardly less important than the function of suggestion is that of protest, and in case of necessity such an association should not hesitate

to speak out plainly. There is nothing more saddening than a costly and ambitious artistic failure. We can put up with a house or business block even if it is ugly, but any work which is intended simply to be beautiful is intolerable if it fails in this end. It is unpleasant to criticize a well-meant offering, doubly so when a gift to the people is contemplated. But it is infinitely better and kinder for criticism to come in advance than for an ugly thing to be set up when it and the taste of its givers will be flouted and jeered at for all time. In such matters principles must be put above sensibilities. The authorities of the Boston public library rejected "The Bacchante," not because it lacked merit, nor (as the malicious said) because it is nude, but because it is not appropriate for the designated place. Now that the outcry has died away, it is seen that they were guided by a large and wise view, and had the courage to set aside a tempting offer because it did not fit into the general plan. Such a spirit must prevail if a city is to be made really beautiful and not a mere bazaar of artistic odds and ends.

In a way our comparative lack of statues and other works of open-air art is not an unmixed misfortune. If we had more, many of them would be bad, and every bad statue is a double misfortune. It is ugly in itself and it takes the place of a good one. Next to a good monument a free place for one is most to be desired. If wise action is taken it should now be possible, if not to secure always a masterpiece, at least to escape the monstrosities from which some of the larger cities suffer which have had their streets and parks prematurely filled with statuary. It may or may not be true that the general level of artistic culture has advanced—there is certainly still plenty of ignorance to be found everywhere. But within the past few years vastly more enlightened views have gained currency in regard to the administration of such things. The theory of municipal art has made great strides, and there is more willingness to follow the example of the most artistic cities of Europe in intrusting the matter to experts. The provincialism which characterized the artistic efforts of American towns, until a very short time ago, will soon be outgrown. The new ideal is progressing swiftly in such cities as New York and Boston, and their example will have a powerful influence on the smaller towns.

To conclude, Springfield need not be thought too metropolitan in her ambitions if at an early date some municipal art commission of a modest sort be set up in addition to such a volunteer body as is suggested above. Why wait until a great many bungling efforts have been made without a directing head. The very fact that the city is almost at the beginning is all the more reason for making its start wisely. If there is even one modest art work to be set up, let that be chosen wisely and put in the best possible place, and to insure this there must be a body of competent persons who have responsibility and authority. If there is little to do, let that little be done well. It would have been a benefit to the city if it could have enjoyed the services of such a commission for the last half-century. Many mistakes might have been avoided which are now irretrievable. Paris owes much of its rare and symmetrical beauty to the services of the various commissions, which have full authority over its public buildings, bridges, monuments, sculpture of all kinds, pictures, and even such details as the street signs and lamp posts, and the little kiosks where the newspapers are sold. In Boston and New York the art commissions are being given increased powers, and their value is more and more appreciated. Nor is there any reason why a progressive city of the smaller sort should not profitably follow their example. It is not a question of cost, but of a wise direction of whatever expenditure is made. There is reason to believe that thoroughly competent men could be found who would be willing to serve, and the existence of such a board, if so constituted as to command universal respect, would not only guard against any false steps, but would be a constant stimulus. The beautifying of a city with noble and dignified sculpture is not a thing to be done off-hand, and every step should be taken with wisdom and forethought. But is there not some one even now who is able and willing to match "The Puritan" with another worthy product of American sculpture? Here is a very definite and concrete way to help make a beautiful city.



A TWELVE-HOUR STUDY

BY JOHN RUSSEL POPE

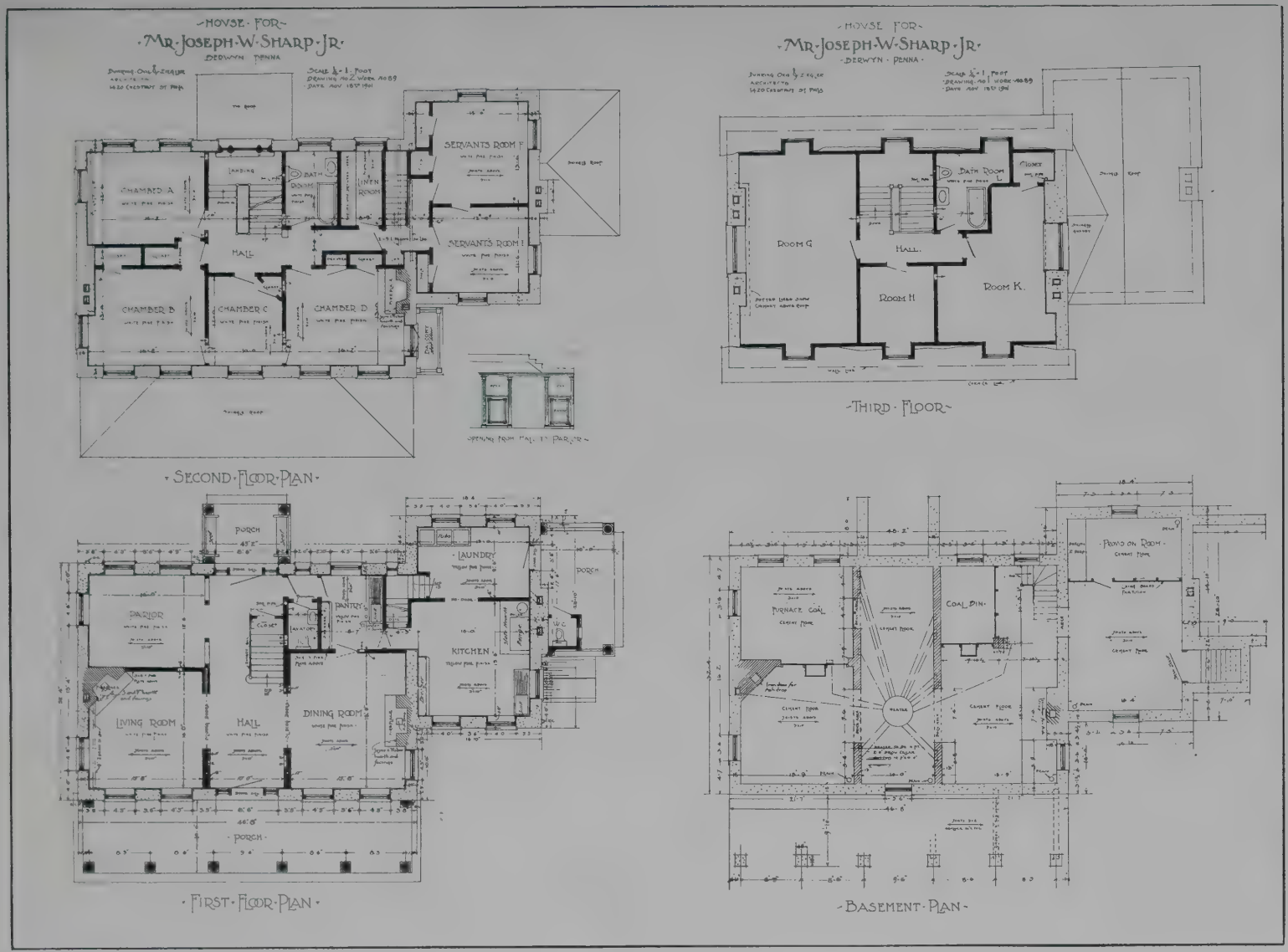
ILLUMINATED CLOCK DIAL, ON THE END OF THE TRAIN SHED OF THE ORLEANS STATION, PARIS

VICTOR LALOUX, ARCHITECT

It gives one a joyous, hopeful sensation to know that a smoky train-shed may be fitly embellished. It is encouraging to feel that the most utilitarian materials are ductile and susceptible to art-treatment, and, above all, the presence of a 20th-century creation like the above, surmounted by the emblem of Paris, proves the possibility of producing indigenous landmarks, and emphasizes the folly of duplicating, for instance, the Bell Strikers of St. Mark's, in New York, where they can never ring quite true while vibrating to the incessant printing of the suggestive motto, "La nuit porte conseil."

COUNTRY HOUSE AT BERWYN, PA

DUHRING, OKIE & ZIEGLER, ARCHITECTS



COUNTRY HOUSE AT BERWYN, PA.

DUHRING, OKIE & ZEIGLER, ARCHITECTS

FIGURES FOR THE HUNT MEMORIAL

DANIEL CHESTER FRENCH, SCULPTOR

THE HUNT MEMORIAL, NEW YORK CITY

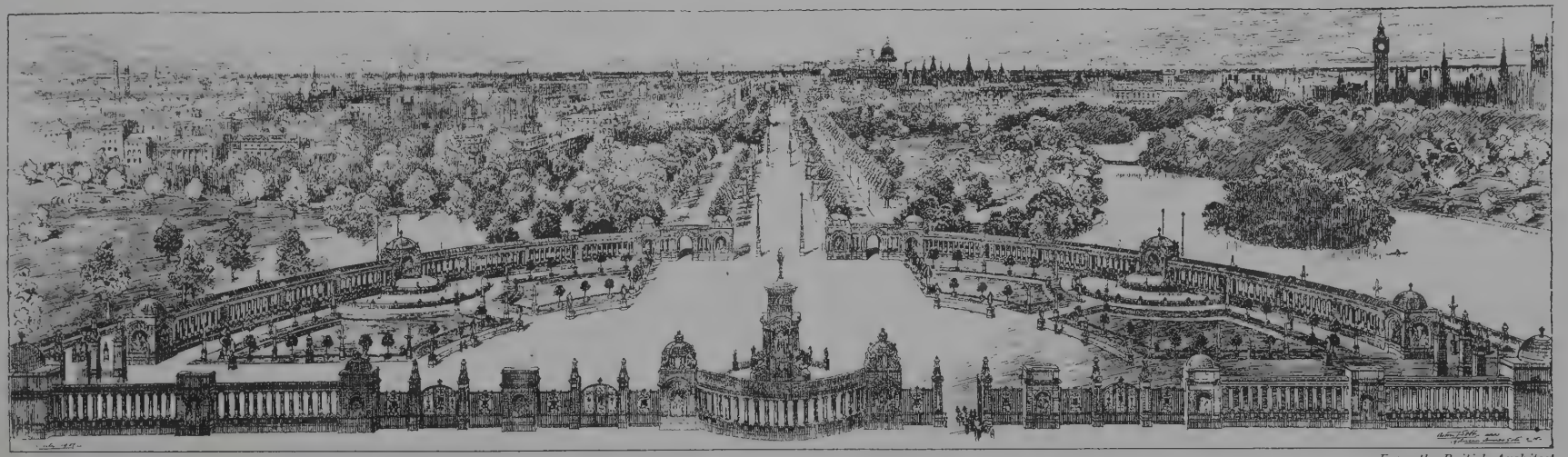
BRUCE PRICE, ARCHITECT

CHILDREN'S WADING BASIN, HUMBOLDT PARK, BUFFALO

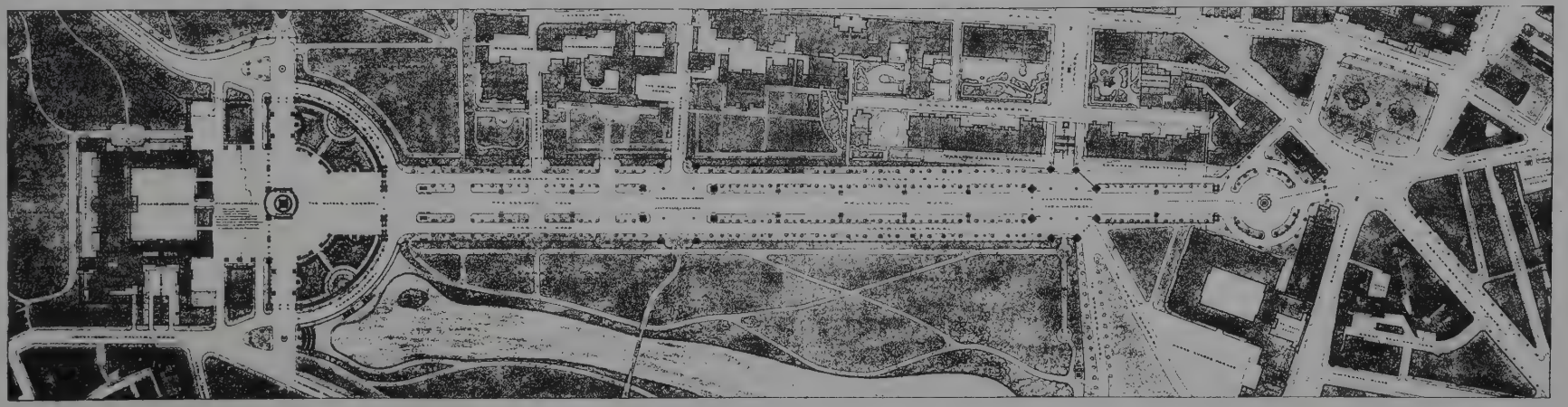
Physical culture is an element in providing for the well-being of urban dwellers that is being taken more and more into consideration. In the illustration above a broad level plain has been embellished by a shallow basin, which affords safe amusement and recreation to an army of children in summer, and equally safe enjoyment to both old and young skaters during the winter months. It also adds variety and interest to the landscape while helping to solve one of the most pressing social problems of the day.

A LESSON IN PARK MAKING—ALONG THE BACK BAY FENS, BOSTON

Most cities have natural surroundings possessing certain landscape phases that need only be preserved and emphasized to make delightful public parks. Mr. Warren H. Manning, the landscape architect, is doing a great work in redeeming such spots. He has a selection of photographs, of which the above is one, showing how little need be done to produce charming results. The foreground shows the shore-line or beach of gravel upon which the water rises and falls, and an extended view has been created in a direction sufficiently in front of the pedestrian to add an alluring charm, suggesting something unseen and worth seeking beyond the apparent end of the walk.



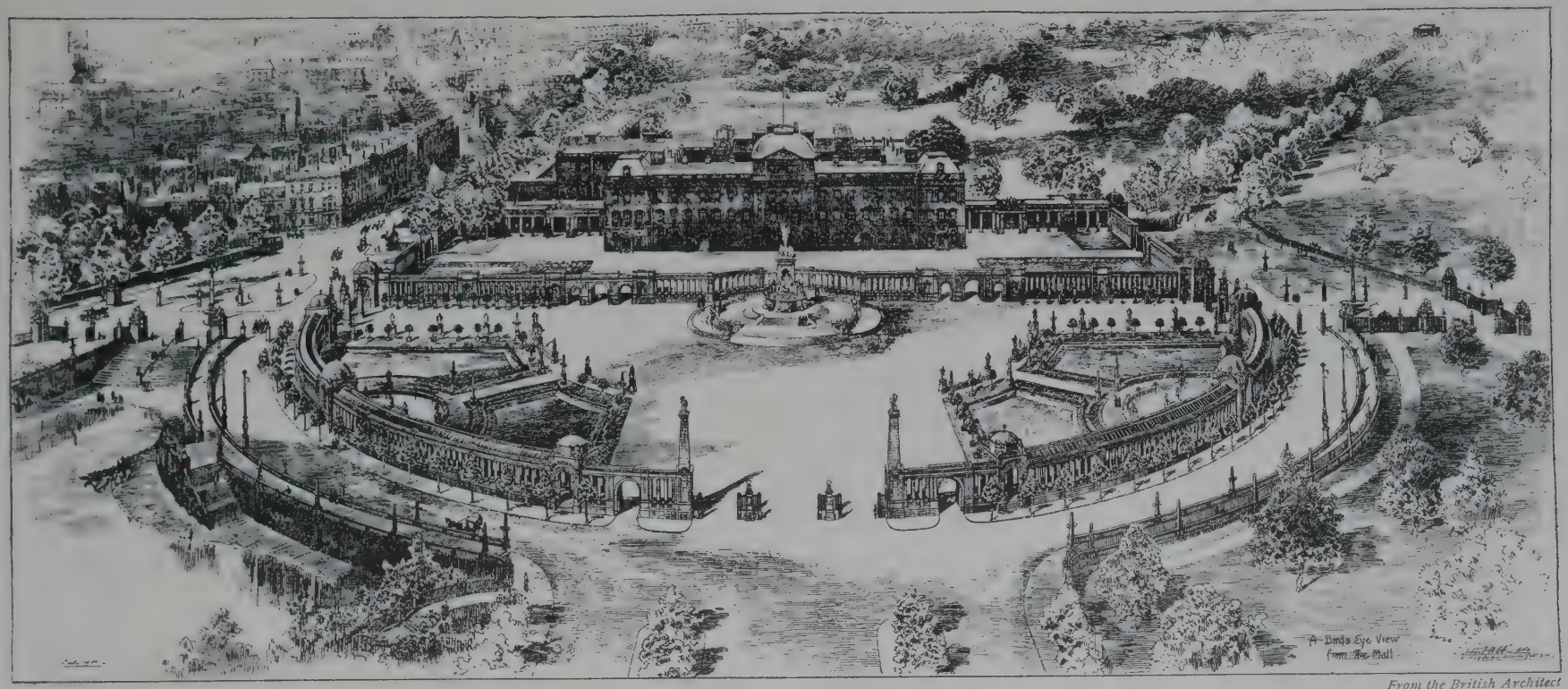
From the British Architect



ACCEPTED DESIGN FOR THE VICTORIA MEMORIAL

ASTON WEBB, ARCHITECT

The above plan will give London a cosmopolitan thoroughfare, opening the Mall into Charing Cross, with a circular space at one end and terminating at the other before a new square about 800 by 400 feet, directly in front of Buckingham Palace. It is divided into three highways, the central one to be known as Processional Road, and two spaces are reserved for statuary, etc., to illustrate the Eastern and Western dominions of her late Majesty. The idea is grand, and with St. James' Park and Lake a promising opportunity is offered to do something worthy of the "queenliest of women, the most womanly of queens."

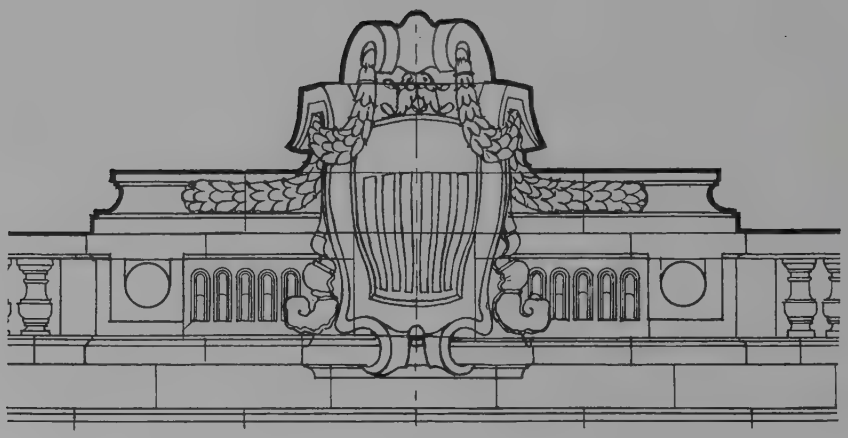


From the British Architect

ACCEPTED DESIGN FOR THE VICTORIA MEMORIAL

ASTON WEBB, ARCHITECT

Without unity large without breadth, and utterly lacking in majesty. Assuming that a barrier was necessary back of the monument, a grille treatment might have been used, and thus the dignity of a great surface would have been preserved, and the palace could then have taken its proper place in the composition. In Rome and Paris, and at the Pan-American, flat surfaces have been treated with skill, and in many public squares well-focussed monuments definitely record history and illustrate a high state of city-making. Here the architect shows his uncertainty by submitting a different treatment of the same units in opposite views, and has strung a collection of odds and ends together which do not invite prolonged contemplation. Our transatlantic cousins might invite some American vampire construction companies—those that revise designs and supply detail drawings as well as labor and materials—to bid on the execution of the work to much advantage.



From U. S. Post Office, Joliet, Ill.

HARVARD ARCHITECTURE

ITS RECENT ACHIEVEMENTS AND TENDENCIES DISCUSSED

THE BAD BUILDINGS OF TWO GENERATIONS AGO—EFFORTS TO PRESERVE THE HARMONY OF THE PAST—GOOD EFFECT OF THE GATES—THE FOGG MUSEUM, BROOKS HOUSE AND RANDALL HALL—THE FUTURE OF GOOD PROMISE

BY R. CLIPSTON STURGIS

REPRINTED FROM THE BOSTON "TRANSCRIPT"

GREAT changes have come over Harvard in the last twenty years. The far-sighted policy of the president has raised the college to the standard of a true university. The undergraduate department is in many ways the least important branch of educational work ; and post-graduate courses are giving Harvard a position which ranks her at once among the seats of learning.

Numerical growth has come with these changes, and many new buildings have been erected to meet the new demands. The majority of these, especially the new dormitories, are private investments and not the property of the university, but a considerable amount of building has been done for the university itself, and it is interesting to note the phases through which the architecture of Harvard has passed. The dignified simplicity of the earlier buildings which so long sufficed for the needs of the college was most unfortunately unappreciated two generations ago, and Harvard but followed the general downward tendency of the time in her buildings. Gray's is not as good as Holworthy ; Thayer's is not as good as Gray's ; Weld and Matthew's, chiefly through being more pretentious, are not as good as either of the others. These marked, however, the turn of the tide, and the last thirty years of the century have been a constantly increasing excellence in building. Memorial Hall, with all its defects, is yet an enormous advance upon Matthews and Weld. Its general mass and the proportion of the halls within are good, and its weak points are in the handling of a half-understood mediæval style. The gymnasium, following the lines of later English work, is far better, and is moreover in closer harmony with the old buildings. Sever and the Law School mark yet another phase of development, a side-current in the general movement. With all their fine qualities, it is more than doubtful if either of these buildings will retain a permanent place in the memory of the graduates.

Few can leave Harvard without being impressed and having their higher instincts touched by the quiet simplicity and complete dignity of University, but one doubts if Sever ever has roused or ever will rouse any such sentiments. This is after all a pretty fair touchstone for good work.

Since then nearly all the work done for the university has been more or less on the lines of the old work and with the distinct aim of preserving a feeling of harmony.

The recent buildings show an intelligent sympathy with the good old work and some appreciation of what is worthy the greatest of American universities. One cannot be too thankful for this turn in the tide, for the influence of surroundings on men is a very powerful one, and the general

WE HEARTILY AGREE

education of the college graduate is lamentably lacking on the side of the fine arts. Not, indeed, through any lack of educational opportunities, but owing to a lack of interest and a lack of initial knowledge which shall make the study of the fine arts of some avail. A boy who has grown up in the average American city and with the ordinary surroundings of an American family has not as a rule even the A, B, C of an art education. He knows nothing of painting, sculpture or architecture, and generally would class them, with a knowledge of law or medicine, as things to be acquired later if needed, but not as a neces sary part of a well-educated man's knowledge.

Under such circumstances his material surroundings at college are of very great importance, and it is well for him to know, even if he does not appreciate, the older college buildings. To pass through the great gate with Massachusetts and Harvard on either hand makes a memory worth having. The Fogg Museum must insensibly train the eye to recognize good architecture. To go daily to Randall Hall must certainly help one to some artistic knowledge. The Soldiers' Field, with its gates and lodge and the Cary Building, brings good architecture in touch with the athletic life, and the new boathouse will do the same. It seems a thousand pities that the daily memories of chapel and library should not be equally good.

Probably no one architectural feature could do more for good or evil than the great west gate, for it is in such constant evidence. It is therefore doubly fortunate that it should so perfectly fill its place and fulfil its function. Well designed, well placed, and executed with a thoroughness of artistic intelligence which is very rare, it stands a constant reminder of what good work should be

Far simpler than the west gate, but dignified and restful, are the gates at the north leading out to Memorial Hall. They are good, but not to be compared with the west gate. This is not because they are less extensive and less elaborate, but simply because they are not so well designed nor so well executed. The quick ramps of the coping of the lower flanking walls against the posts is not pleasant, and it injures the lines of the posts which are the keynote of the composition. The iron work has not the artistic quality of execution which makes the other so interesting, and which is even more important in a simple design than in a more elaborate one. At present, portions of the familiar old rail are coming down to make way for new gates and new railing. The latter promises to be in accord with the fine precedent of the great gates, and as far as one can judge the new gates will follow on the same lines. On sentimental grounds one will miss the homely old boundary, but in this case the new is surely better, and new associations will soon grow around it.

The Fogg Museum is a dignified classic design. All Mr. Hunt's later work bears the impress of the scholar and the experienced architect, who, without any personal initiative, without the imaginative qualities, which so often lead astray, is content to follow well-established precedent. If his earlier work was full of architectural vagaries, such as his Beacon-street houses on the hill, his later work was wholly scholastic.

The Fogg Museum is an excellent example of the later tendency. Quiet, restrained, dignified, a harmonious composition, correct, well detailed and well executed. It is a Prix-de-Rome drawing carried out by an experienced architect. It has, however, no touch of sympathy with other Harvard work, nor has it any hint on the exterior that it is designed for a museum. There is room for two opinions as to how far it meets the needs of the fine-arts department; it was built for the use of this department, but in opposition to the wishes and ideals of those who had the department in charge. It certainly is not well planned nor well lighted for the display of statuary or pictures, but it was not intended to rival, or parallel the work of the Boston Museum. The interior has the same fine architectural quality as that which distinguishes the exterior.

The whole tenor of college life has changed during the last thirty, or, one may say, twenty years. Classes no longer bind men together as they did. Clubs and so.ieties are more numerous. Brooks Hall meets what is now a real need, but which then had no existence. Under its roof are gathered those religious and social organizations which have a semi collegiate or public character. The building, while retaining much of the quiet dignity of the other buildings, has yet a distinct character of its own. No attempt has been made, as was done in the gates, to soften the hard, unsympathetic quality of the culled common brick, and therefore the building has a certain rawness which time will eventually remove. The uniformity of the brick is repeated in the monotony of the black slate roof. Any one who is familiar with the delightful color quality of the variegated and mottled Vermont slate must wonder why architects so often seem to prefer the cast-steel deadness of the black slate. Even the green seems preferable when roofing a brick building. Apart from these trifling matters, Brooks is a thoroughly attractive building and looks quite at home in its place near Stoughton, Holworthy and Hollis. The interior is equally good and needs only a few years of use to give it the homelike look which such a building should have.

There seems to have been a growing tendency

of late years to study and follow the lines of English work of the seventeenth and eighteenth centuries. Various things have contributed to this. The study of mediæval and late Gothic work has led in natural sequence to the study of the style which succeeded them. Pugin, Scott, Street and the other Gothicists have been followed by Gotch, with his delightful study of the seventeenth century domestic work, and this, in turn, is followed by Belcher & Macartney's volumes of eighteenth century work. Such men as the late John Stewardson, of Philadelphia, have done much to encourage the study of both these periods, and executed work which ranks easily with the best modern English work. The dormitory of the University of Pennsylvania and the new Law School show that thorough grasp of the spirit of the earlier times which makes individual work possible without any trace of the mere copyist. Others have followed with more or less knowledge and ability, and with the greater popularity of the style it is perhaps needless to add that others have followed feebly in their wake and threaten the style with disrepute by their ignorant handling—just what happened to Richardson's romanesque.

Randall Hall belongs most distinctly to the first class. It is a dignified, quiet design, based on the simpler and better English eighteenth century work. It has good proportion, a clear exterior expression of the great hall within, and a very clever subordination of the kitchen and offices, the necessary accessories. Good red brick and white limestone look better than anything else among the Cambridge elms. The detail is well studied and well executed. The carving quite in the spirit, very decorative, of the late eighteenth century work; though one doubts if the carver who did the swags on the Winchester School would have been content to model one bit of one swag and then duplicate it for the remainder. The gables do not approximate sufficiently closely to the outline of the roof, and suggest screens rather than gable ends, but they are pleasantly studied outlines and one forgives the touch of insincerity. One cannot, however, be reconciled so readily to the niggardly economy of wooden cornices, painted to match the stone. On the sides, where it forms the eaves, it is not so evidently disagreeable, but on the front it is inexcusably cheap-looking. Already the wood has split in places, and the channels of the tryglyphs are almost lost in their coats of paint. Constant care and more paint can alone keep up even a semblance of the imitation, and this will in time quite ruin the fine lines of the detail. If such work must be of wood it should be designed to carry without injury the successive coats of paint; but one cannot but feel that it would be more dignified for a building of this semi-monumental and permanent character if the design were kept within limits which would admit its being executed in right materials.

Other important buildings are now under way, the Architectural Building and the Harvard Union; and the Semitic Museum and the final portion of the University Museum are likely to be undertaken very shortly. All of these follow the general line of the good old precedents of the college, so that the architectural outlook of the university is full of promise. Graduates will return to Harvard to add new delights to the pleasant associations of their own college days, and one may feel sure that the students of the present day will take away with them some knowledge of and appreciation for good architecture.

MAIN GATEWAY OF THE DORMITORY SYSTEM OF THE UNIVERSITY OF PENNSYLVANIA

COPE & STEWARDSON, ARCHITECTS

The charm of the picture and an added appearance of stability would have been obtained by continuing the stone-work on either side of the archway to join with the corner quoins.

Here, as elsewhere, the outrage upon history is evident; and the fact that Franklin and Thomas Penn were among the original founders of the University, and that five out of six of the first graduates were either signers of the Declaration of Independence or conspicuous in Revolutionary history has been ignored.

"WAR MEMORIAL TOWER," UNIVERSITY OF PENNSYLVANIA

COPE & STEWARDSON, ARCHITECTS

For a moment the picturesque effect, enhanced by a charming color-scheme, makes one forget the flimsiness of the composition and the newness of the buildings.

The loyal undergraduate who resides here is at first dazzled by the fantasy of over-decoration, but after seeking in vain for the complete and vivid record of university history that might have replaced what a local paper admiringly described as "stone carving of a character rarely seen in Philadelphia," . . . "heads of gargoyles, goblins and gnomes," he finds himself more confused than enlightened by his surroundings.

PART OF THE DORMITORY SYSTEM OF THE UNIVERSITY OF PENNSYLVANIA

COPE & STEWARDSON, ARCHITECTS

An artful stage-setting and a travesty on actual life that does not become an institution of learning. Such attractive new walls, with their spurious air of antiquity, cannot call up feelings of reverence, loyalty or pride in the mind of the thoughtful student who perhaps works in an adjacent laboratory, with the aid of X-ray light, who understands the mystery of liquid air, and who is romantic enough to believe in wireless telegraphy.

But what inspiration might they not impart if they reflected the poetry of the present as well as they suggest the romance of an alien past!

A CORNER OF THE "BIG QUAD," UNIVERSITY OF PENNSYLVANIA

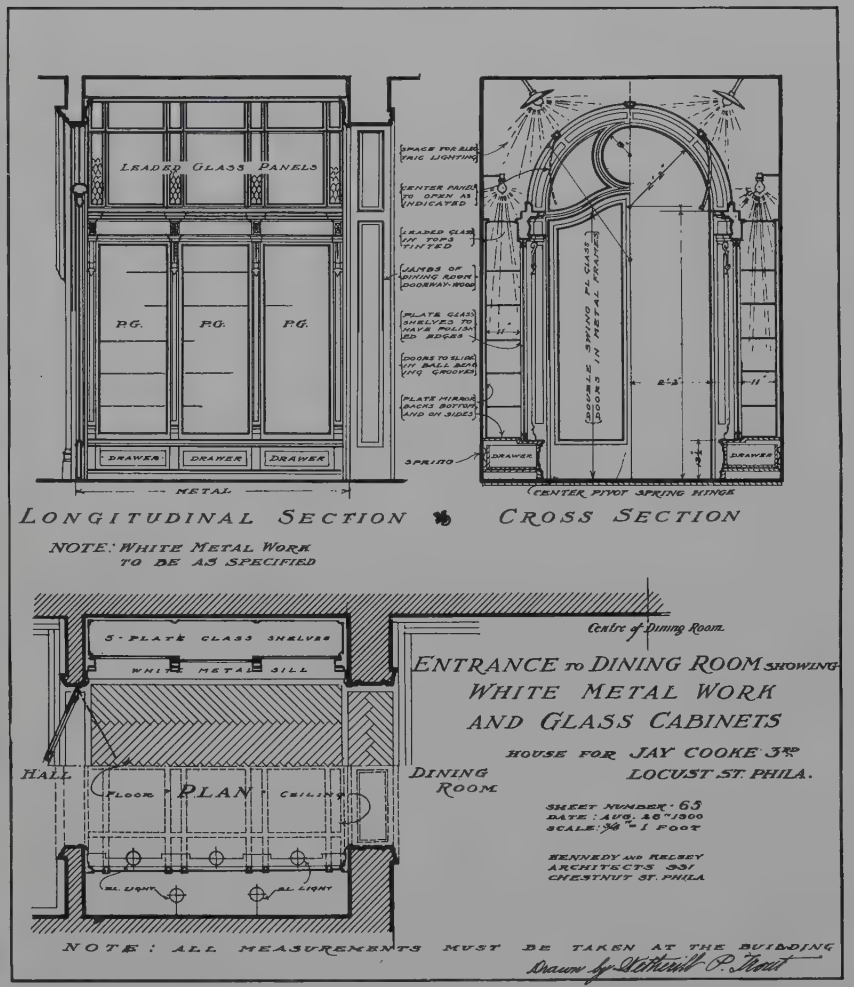
COPE & STEWARDSON, ARCHITECTS

Accepting the frivolous style, was it necessary to bedevil the cornices with cunningly pock-marked figures counterfeiting the "tooth of time?" Aguinaldo and his dusky followers would have offered suitable anecdotal subjects, and the broad tropical foliage of the Philippines, Cuba and Porto Rico, could have been conventionalized to give an appropriate reminiscent note to the tower erected "to commemorate the services of the men of the University of Pennsylvania, and of the University itself, in the Spanish-American War."

BUILDINGS FOR THE PARISH OF ST. JOHN THE BAPTIST, PITTSBURGH PA.

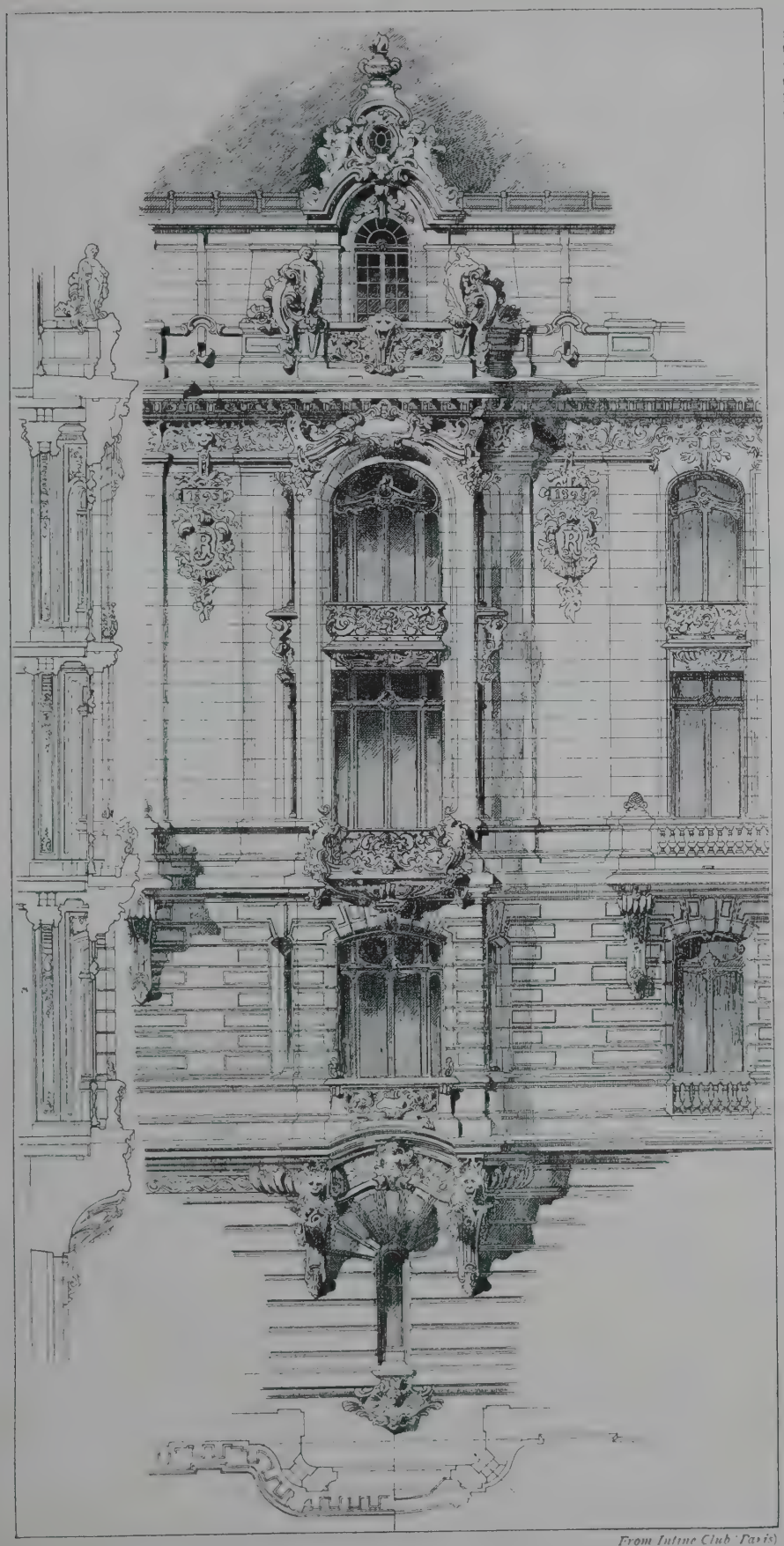
BEEZER BROS., ARCHITECTS

A more effective grouping of the buildings would have been obtained by setting the Convent and Rectory considerably back from the street, thus bringing the church into greater prominence, though at some sacrifice to the play-grounds.



A DINING-ROOM VESTIBULE AND CHINA CLOSETS

KENNEDY & KELSEY, ARCHITECTS



Attention is called to the lightness of the steriotomy, a characteristic of modern French work which may some day be carried to nearly such a high state of lace-like perfection as was reached in the best Gothic periods.

From Intime Club Paris

GODEBOEUF COMPETITION, 1896—PRIZE DESIGN FOR A BAY WINDOW

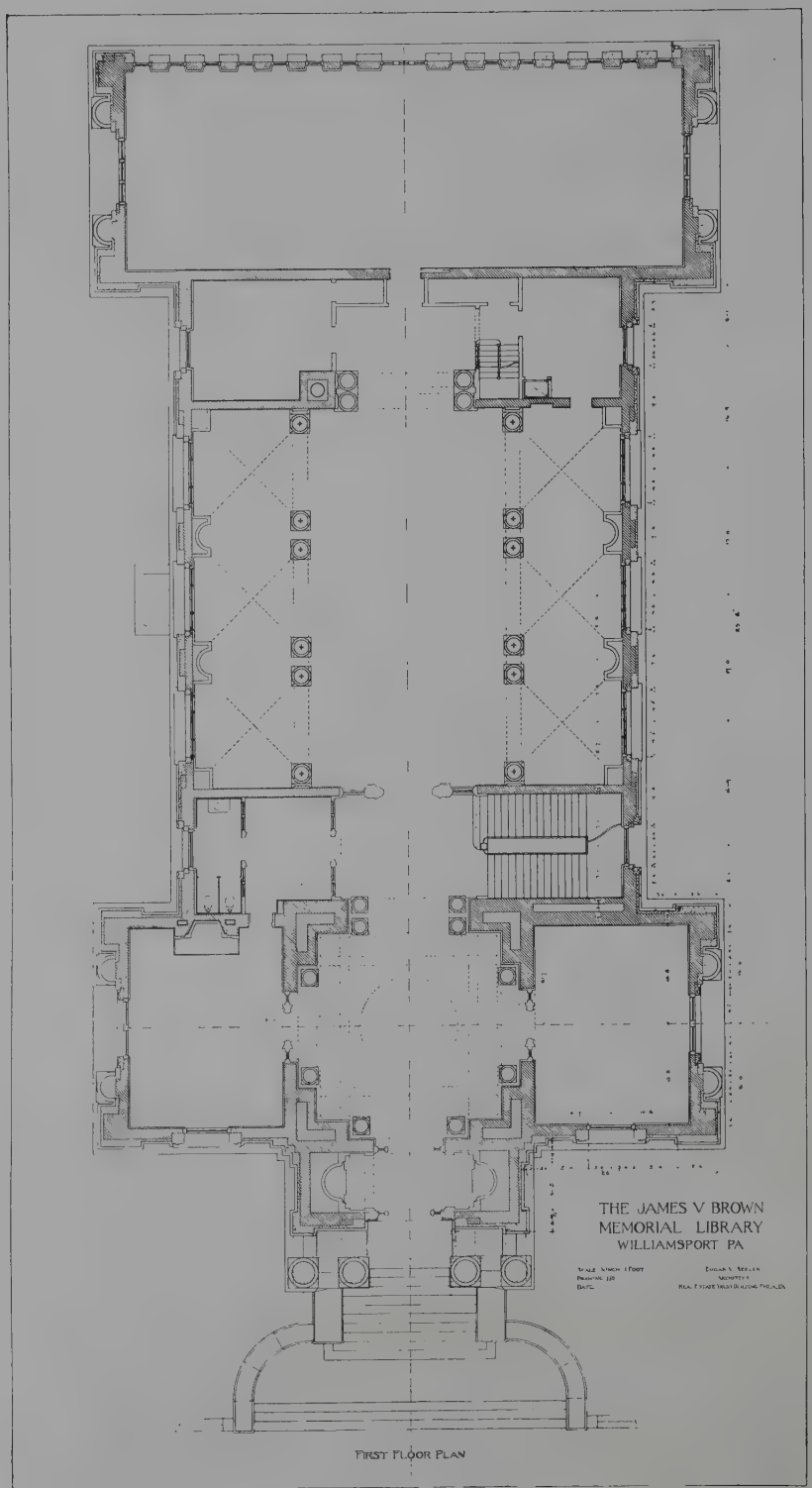
M. BRUEL—PUPIL OF M. BLONDEL

MURAL PAINTING IN THE SORBONNE, PARIS

BY FRANÇOIS FLAMENG, ENTITLED "ALBERT THE GREAT AT THE CONVENT OF ST. JACQUES"

MURAL PAINTING IN THE SORBONNE, PARIS

BY FRANÇOIS FLAMENG, ENTITLED "PRINTING IN PARIS IN 1469"

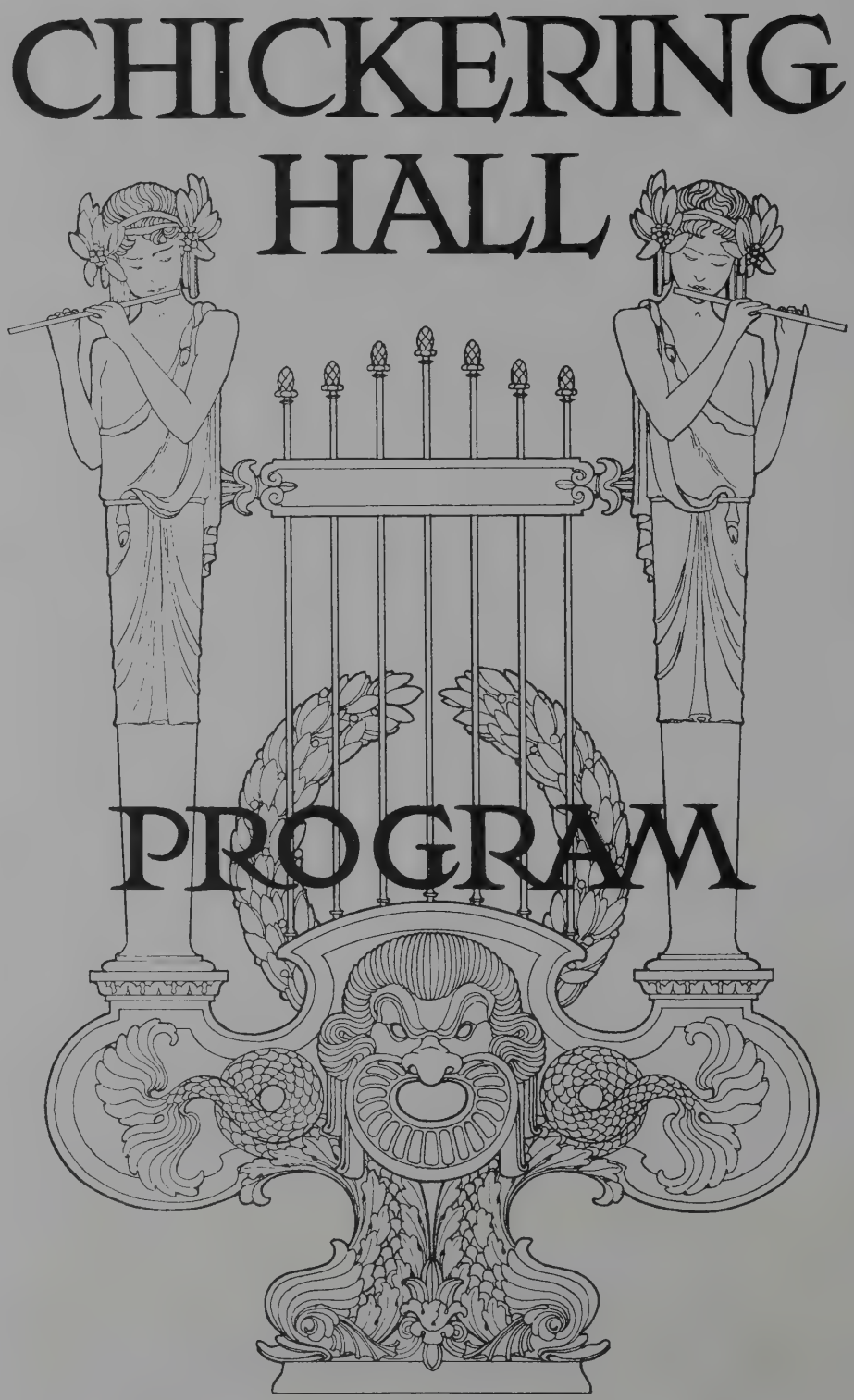


DESIGN FOR A MEMORIAL LIBRARY AT WILLIAMSPORT PA

EDGAR V. SEELER, ARCHITECT

DESIGN FOR A MEMORIAL LIBRARY AT WILLIAMSPORT, PA.

EDGAR V. SEELER, ARCHITECT

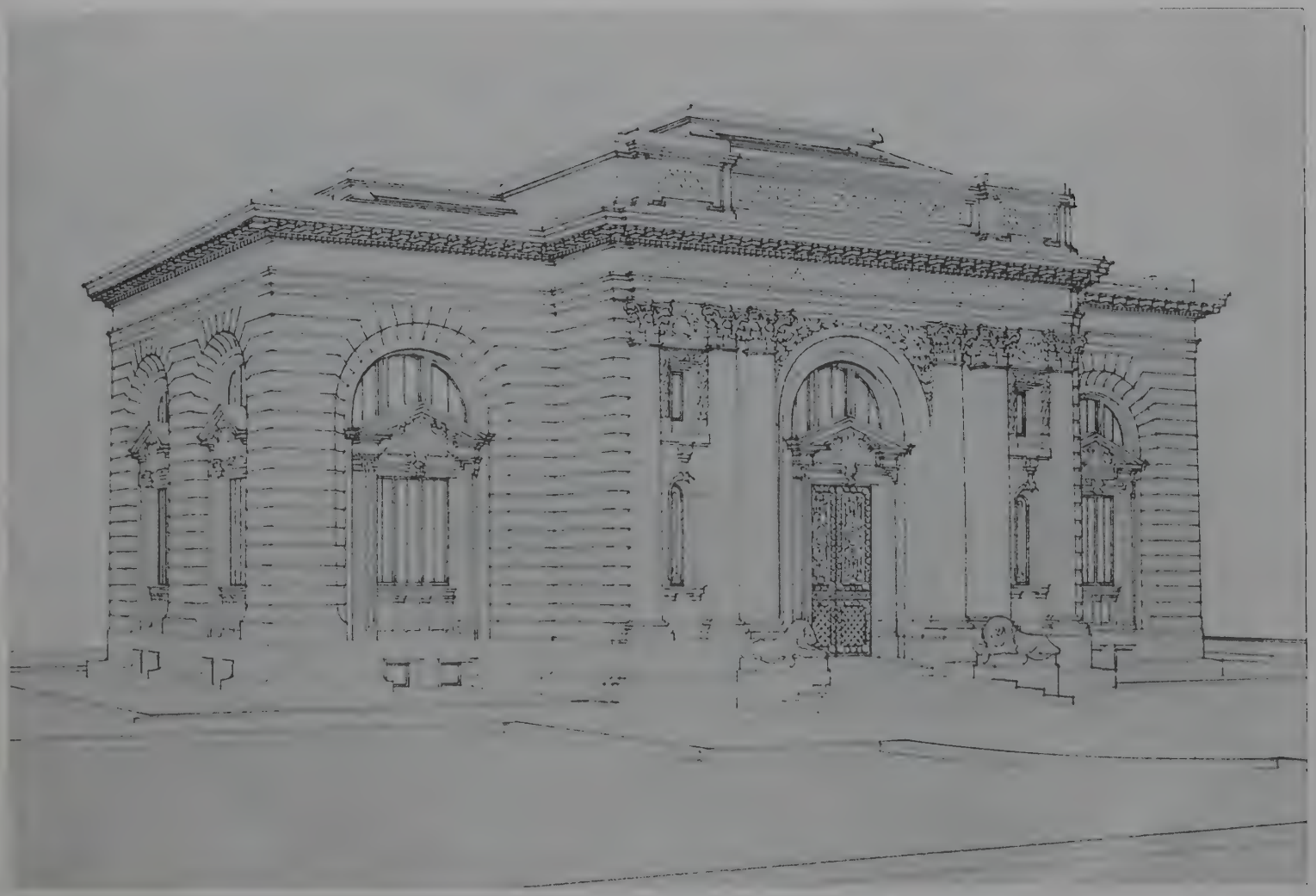


DESIGN FOR A CONCERT PROGRAM

BY HAROLD VAN BUREN MAGONIGLE

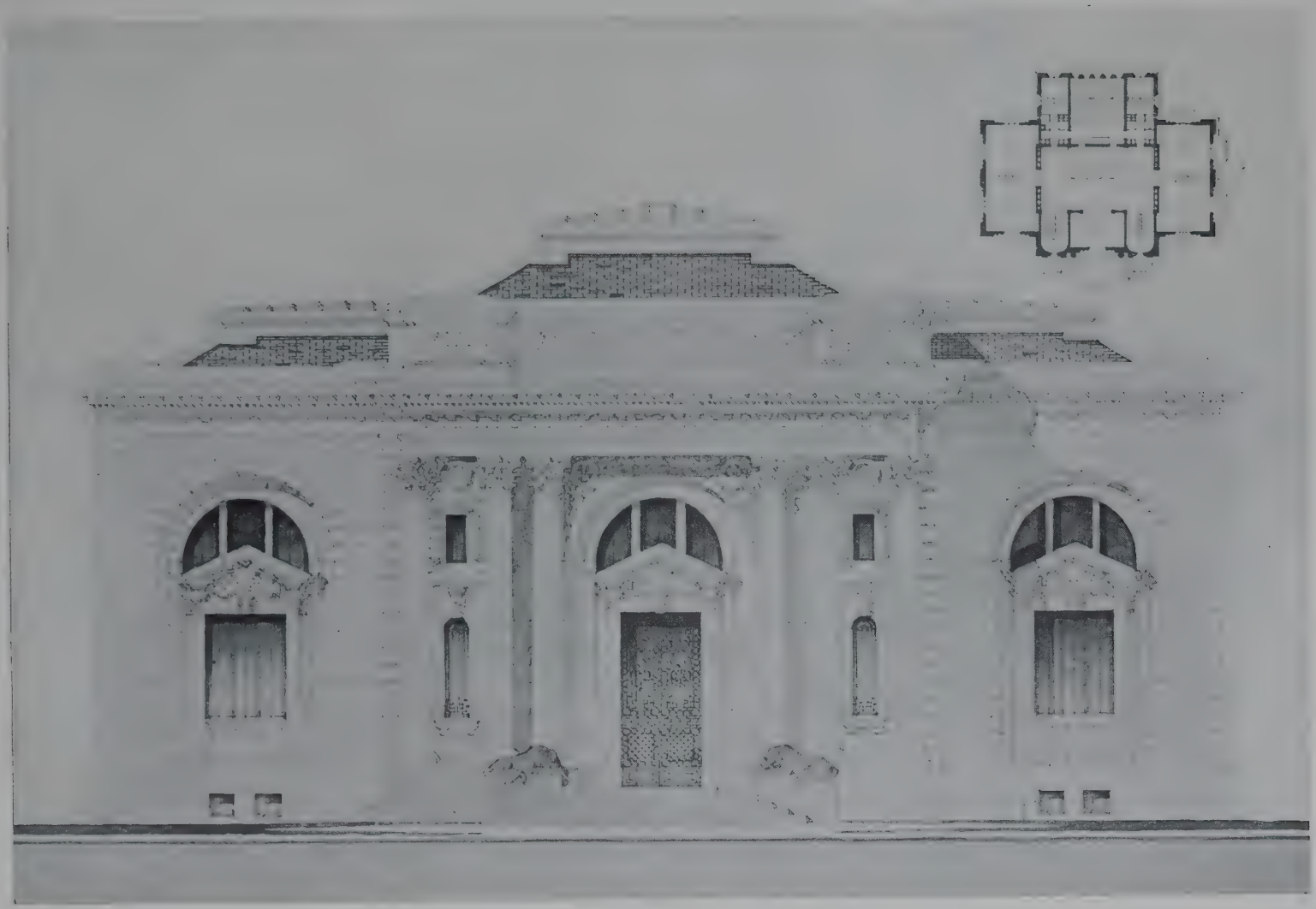
RESIDENCE AT PRINCETON, N. J.

COPE & STEWARDSON, ARCHITECTS



ACCEPTED DESIGN FOR THE SAN DIEGO PUBLIC LIBRARY

ACKERMANN & ROSS, ARCHITECTS



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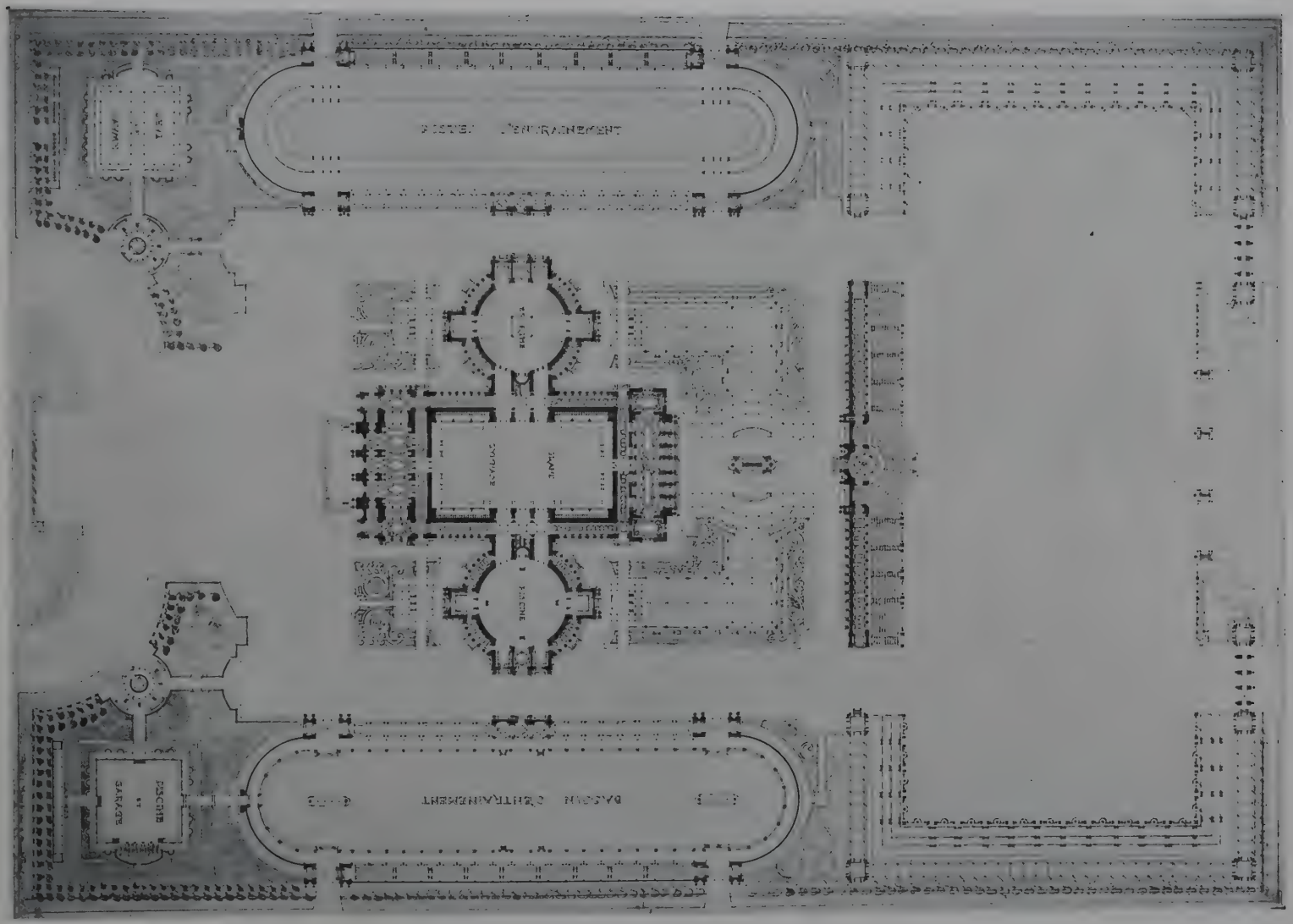
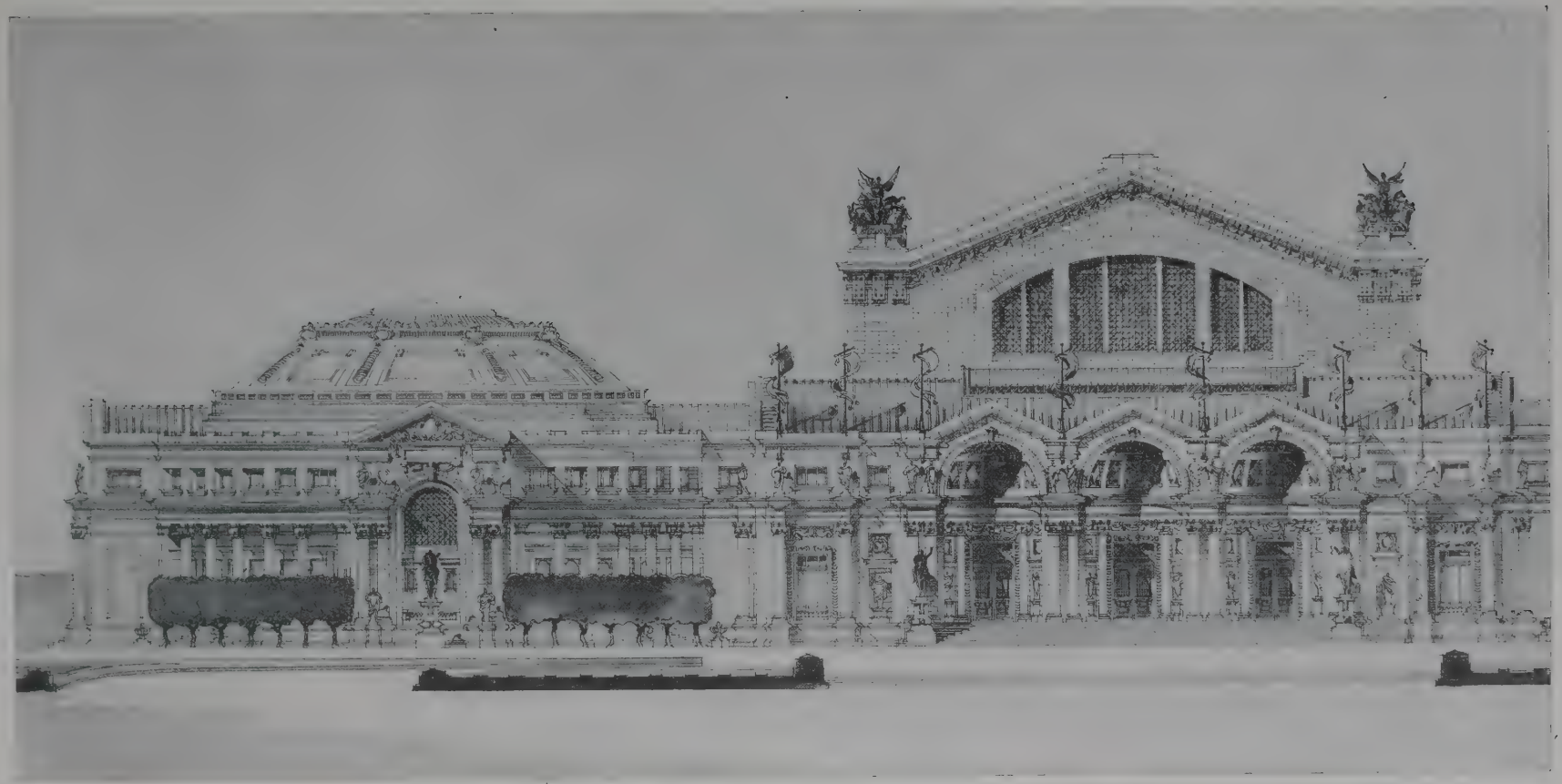


A GYMNASIUM AND ATHLETIC CENTRE FOR A FRENCH CITY

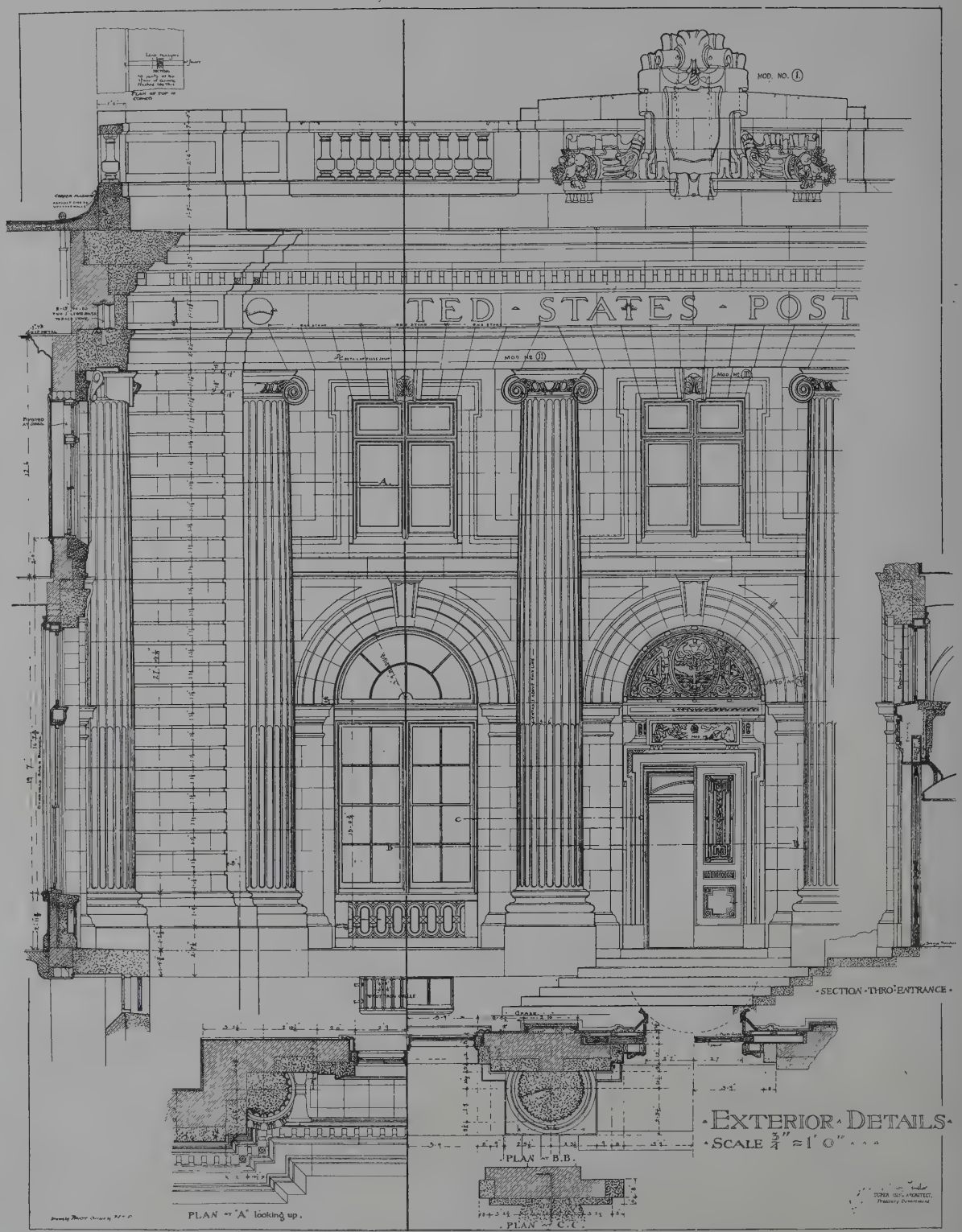
BY PAUL A. DAVIS, 3rd



A GYMNASIUM FOR A FRENCH CITY

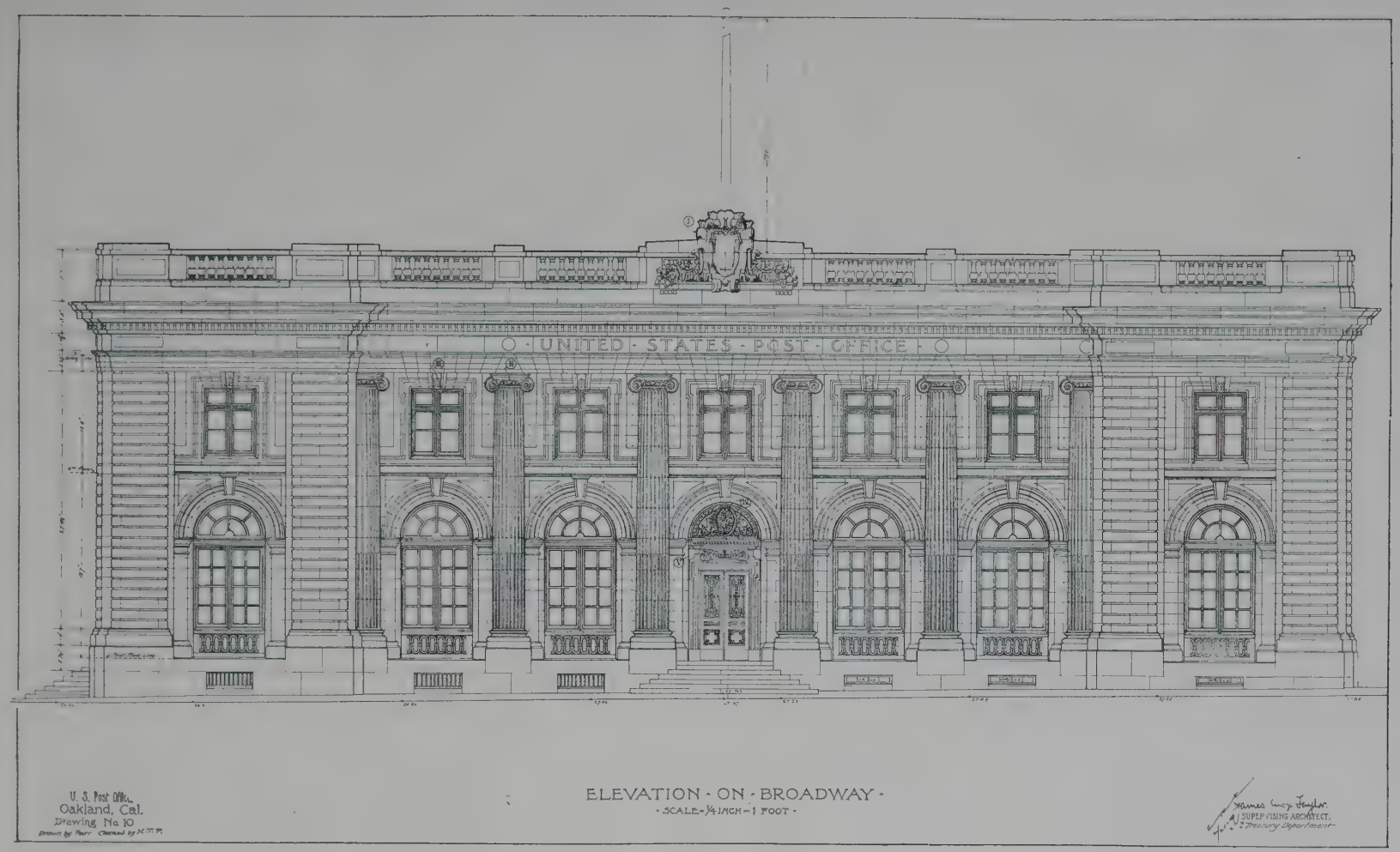
BY PAUL A. DAVIS, 3d

In its impressive scale it is decidedly strenuous and manly, and withal dignified and reserved. It forms a commanding centre to an athletic grounds which has been subdivided with classical precision. The whole forms a unit of centralization, comparable in scope with some of the monumental centres of ancient Rome. The twelve tennis courts in the rear are but incidents, and take their places naturally in the plan. But closer study will reveal even the guard nets and benches



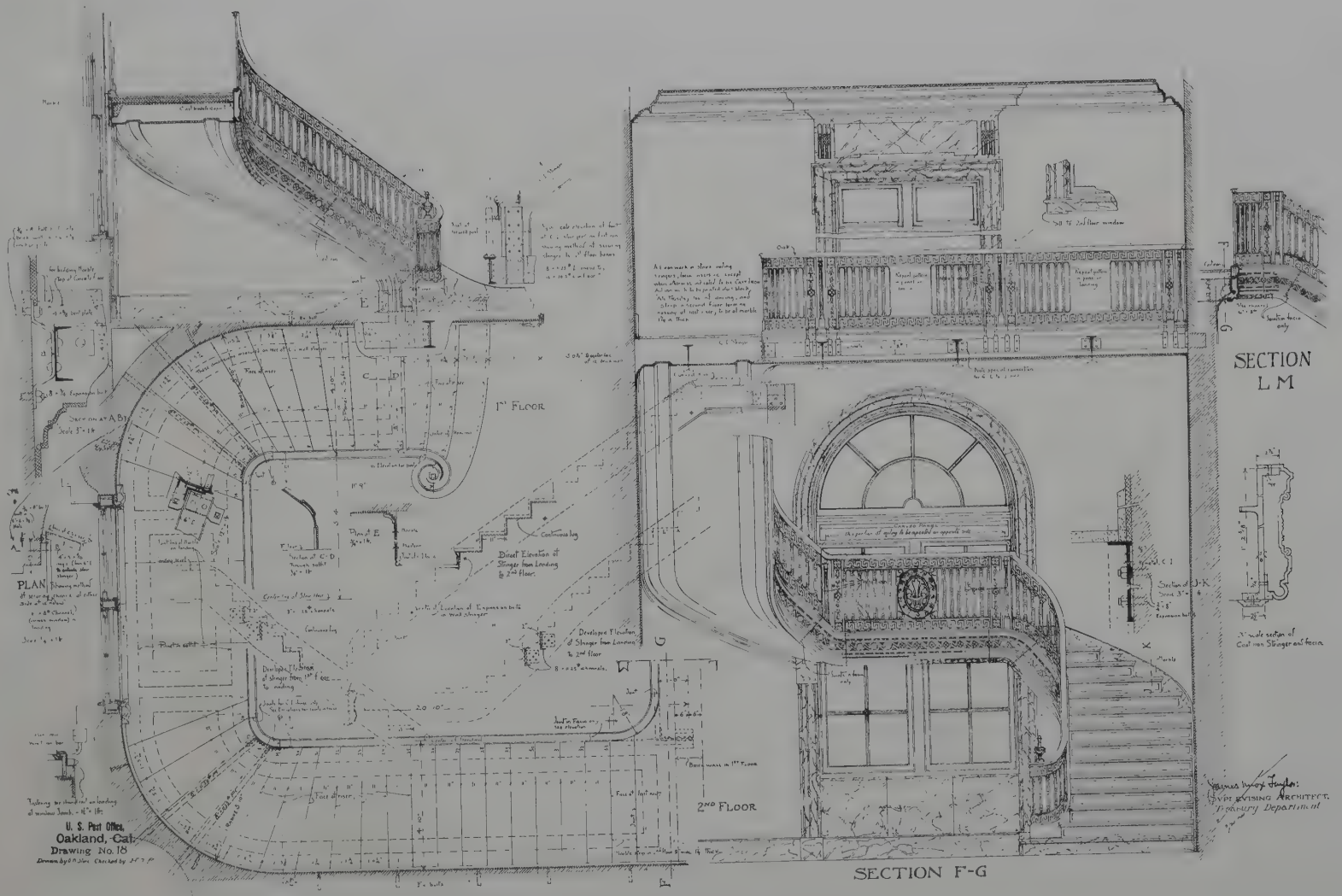
DETAIL DRAWING: POST OFFICE BUILDING, OAKLAND, CAL.

JAMES KNOX TAYLOR, ARCHITECT



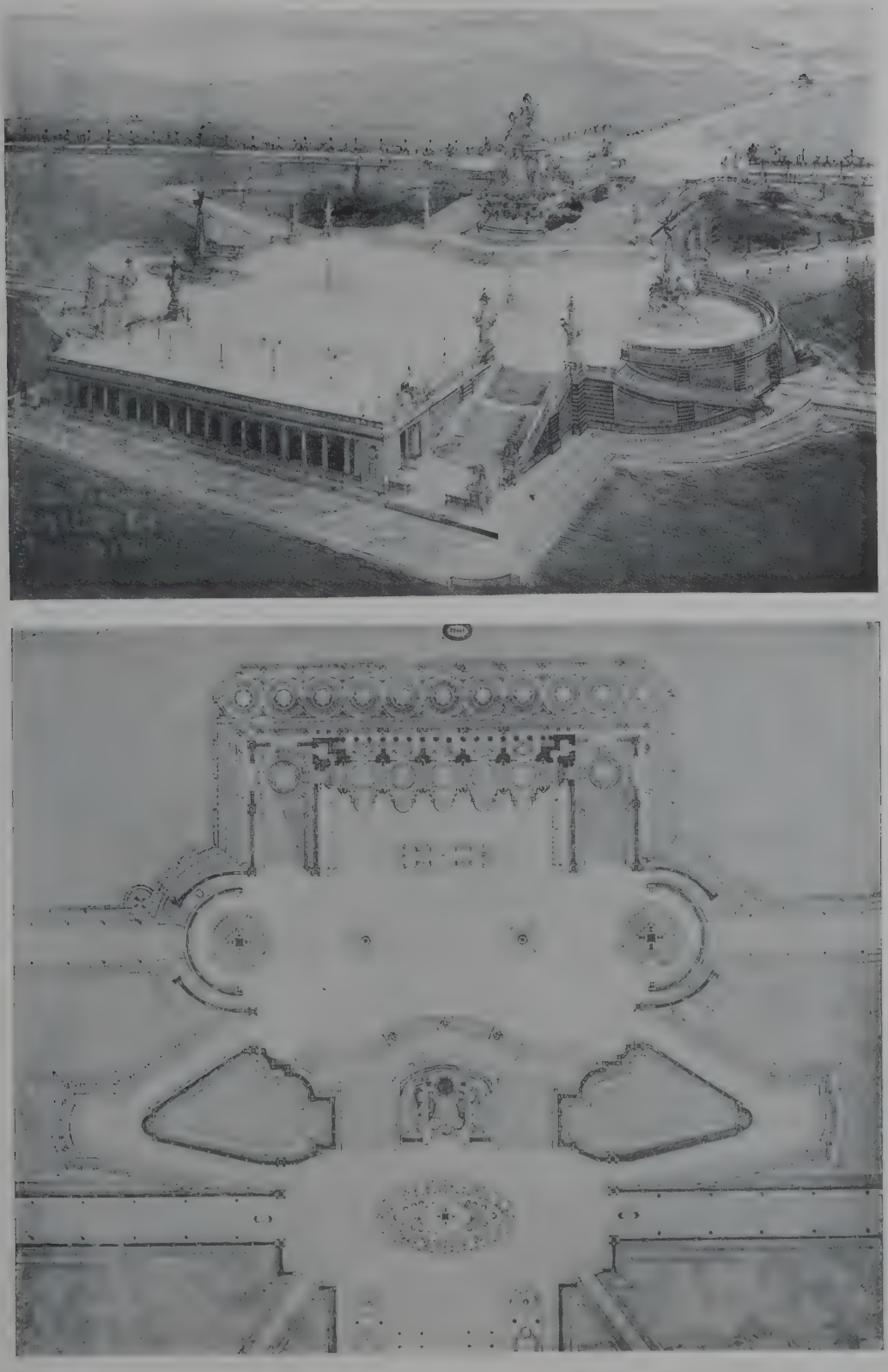
UNITED STATES POST OFFICE BUILDING, OAKLAND, CAL

JAMES KNOX TAYLOR, SUPERVISING ARCHITECT

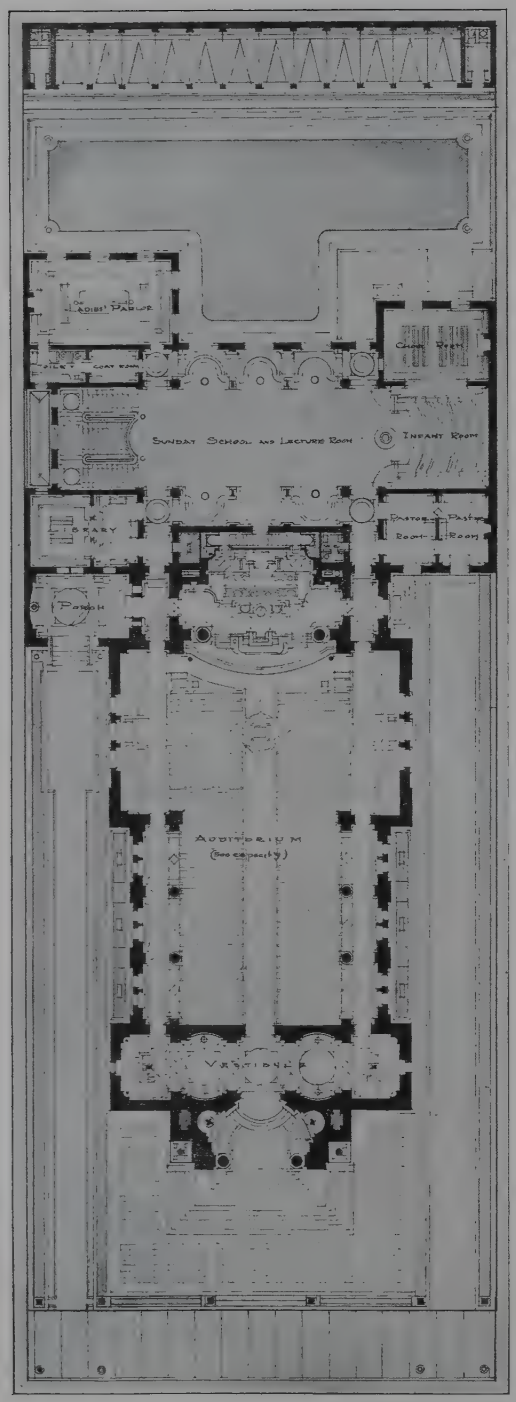


DETAILS OF STAIRWAY U. S. POST OFFICE, OAKLAND, CAL.

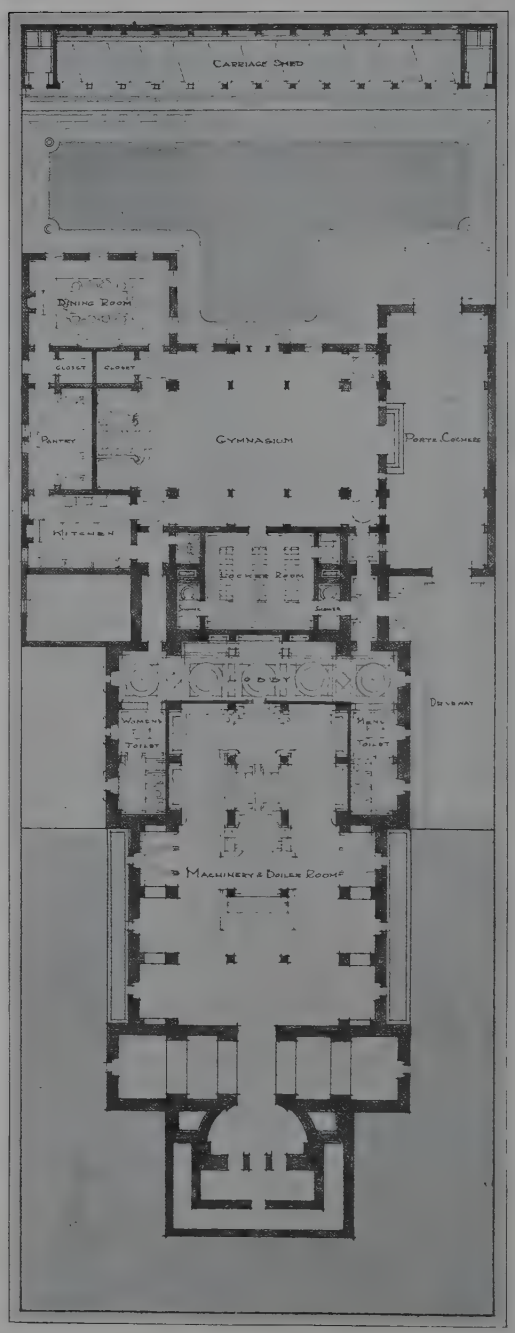
JAMES KNOX TAYLOR, SUPERVISING ARCHITECT



ÉCOLE DES BEAUX ARTS—DESIGN FOR A MONUMENTAL WATER APPROACH



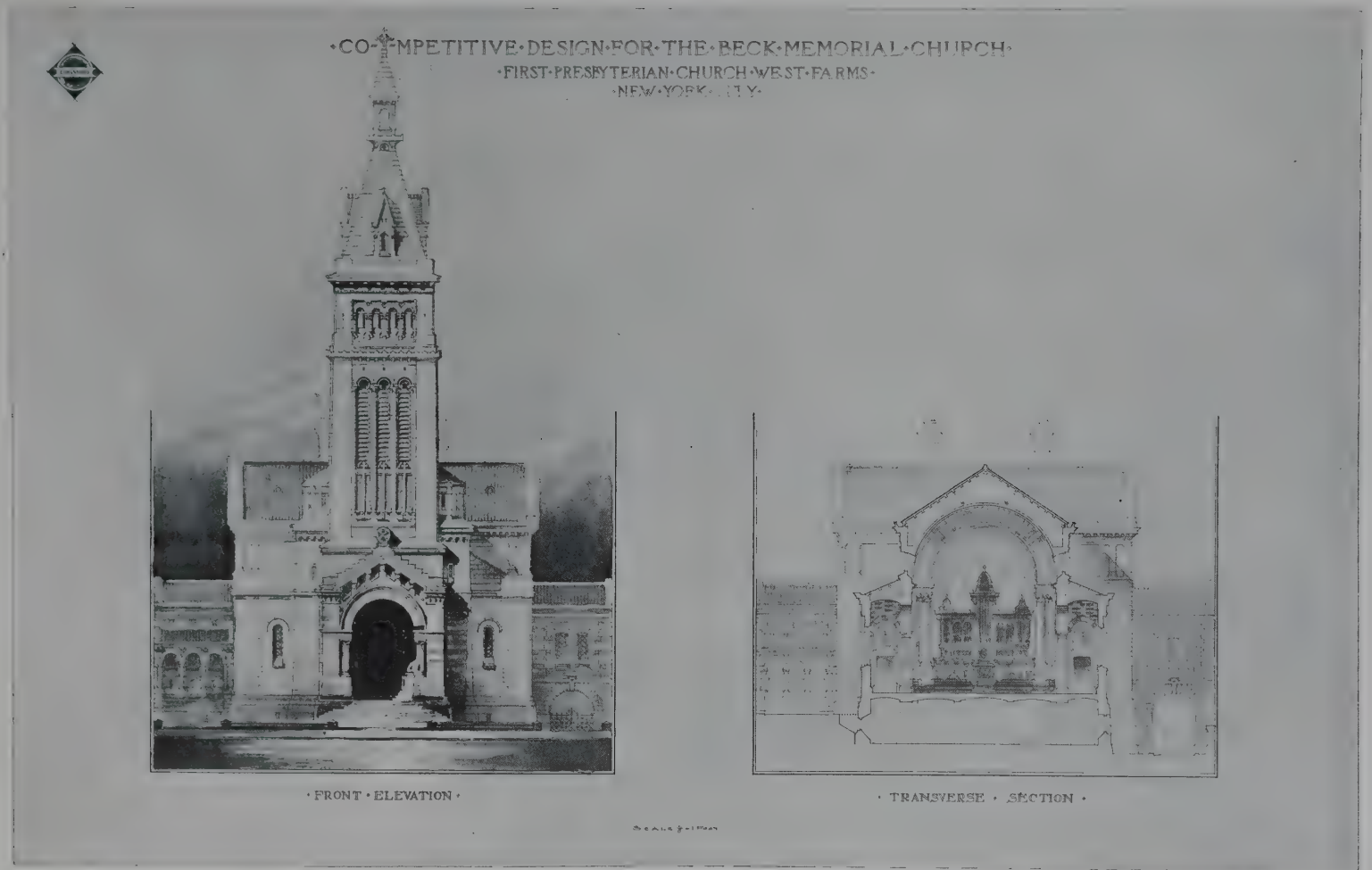
GROUND FLOOR PLAN



BASEMENT PLAN

COMPETITIVE DESIGN FOR THE BECK MEMORIAL CHURCH, NEW YORK

DONN BARBER, ARCHITECT



COMPETITIVE DESIGN FOR THE BECK MEMORIAL CHURCH, NEW YORK

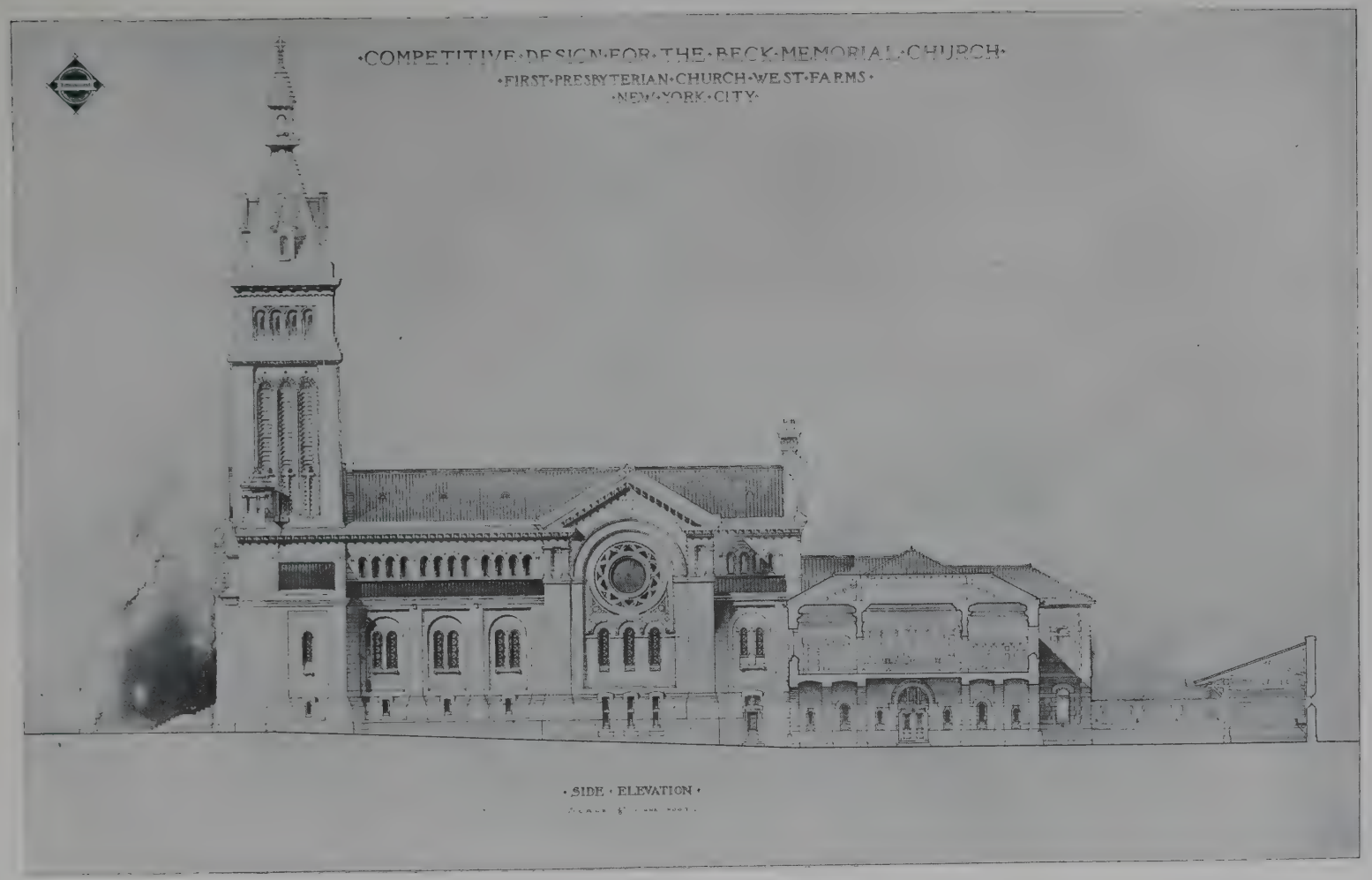
DONN BARBER, ARCHITECT

This façade, like the best work of the Vandremaire school, is harsh. It is lacking in poetry, and fails to exert a spiritual influence because of its bigness of scale and general coldness, and while a clear and contageous attempt has been made to give it grace and lightness, yet the result is only a characterization of power. It fails to awaken the emotion, because it is too matter of fact.

COMPETITIVE DESIGN FOR THE BECK MEMORIAL CHURCH
FIRST PRESBYTERIAN CHURCH WEST FARMS
NEW YORK CITY
LONGITUDINAL SECTION

COMPETITIVE DESIGN FOR THE BECK MEMORIAL CHURCH, NEW YORK

DONN BARBER, ARCHITECT



COMPETITIVE DESIGN FOR THE BECK MEMORIAL CHURCH, NEW YORK

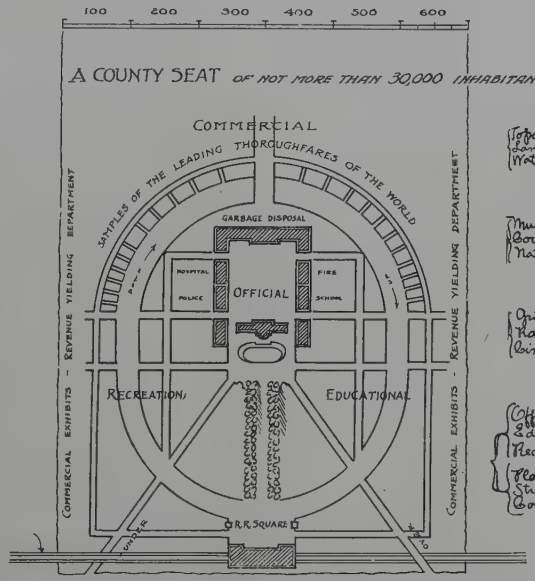
DONN BARBER, ARCHITECT

The architect has shrewdly taken advantage of the slope of the ground to provide a monumental carriage entrance to the rear building, and has thus utilized the entire lot to good advantage; likewise, vehicular and foot-traffic have been nicely separated, and the lighting of the church is preserved irrespective of adjoining buildings.

PROPOSED PLAN OF THE MUNICIPAL ART AND SCIENCE EXHIBIT.

FOR THE LOUISIANA PURCHASE EXHIBITION

ALBERT KELSEY ARCHITECT
931 CHESTNUT ST. PHILA. PA.



Topography.
Land.
Water.

Municipal.
County.
National.

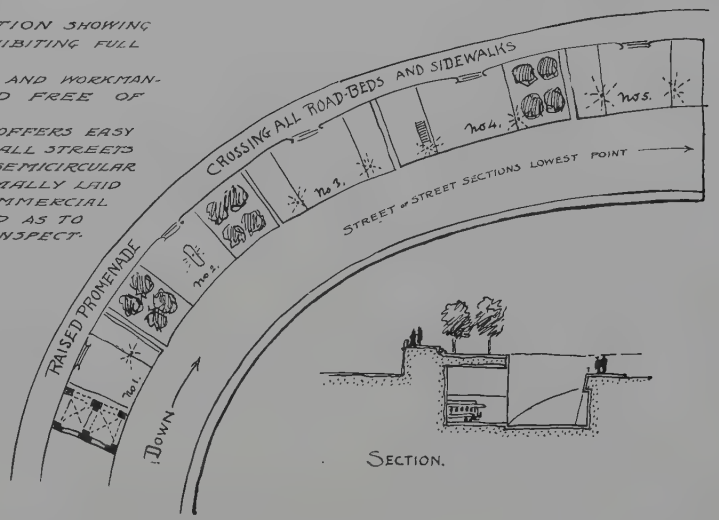
Grid-iron.
Radial.
Circular.

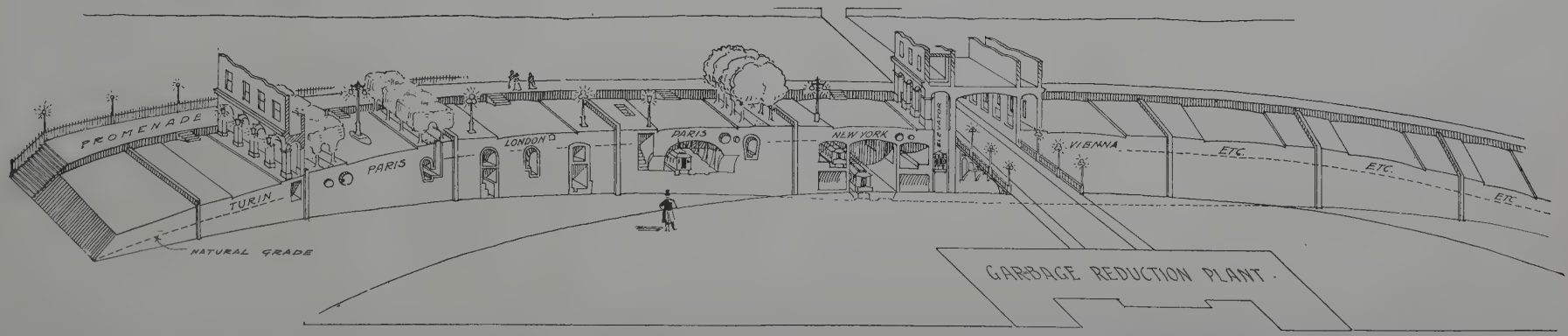
Official.
Educational.
Recreation.

Plants in operation.
Street of Street Sections.
Commercial.

PLAN ELEVATION AND SECTION SHOWING A COMPACT METHOD OF EXHIBITING FULL SIZE STREET SECTIONS.
MUCH OF THE MATERIAL AND WORKMANSHIP WOULD BE SUPPLIED FREE OF COST BY EXHIBITORS
THE RAISED PROMENADE OFFERS EASY ACCESS TO THE SURFACE OF ALL STREETS AND THE WHOLE FORMS A SEMICIRCULAR SCREEN DIVIDING THE FORMALLY LAID OUT EXHIBIT FROM THE COMMERCIAL EXHIBIT AND IS SO PLACED AS TO OFFER THE BEST MEANS OF INSPECTING BOTH.

"THE STREET OF STREET SECTIONS"





PALAIS LONGCHAMPS, MARSAILLES

A brilliant focal point. The indifferent quality of the architecture is quite secondary to the masterly composition, in which the grading, planting and water more than redeem any discordant details. The picture, as a whole, forms a point of interest entirely native to Marsailles, and when the trees grow up back of the peristile the effect will be complete.

PUBLIC GYMNASIUM, HAMILTON FISH PARK, NEW YORK CITY

CARRÉRE & HASTINGS, ARCHITECTS

Well-equipped small parks, especially those providing for physical culture and out-of-door recreation in crowded residential districts, are one of the blessings of urban life. That New York is providing them and appropriating money enough to have some permanently developed is a matter for congratulation. Such units of centralization have a profound influence upon the mental and moral growth of a neighborhood, and it is surprising that the above—the kind of thing that is reeled off for government barracks in France—should not have been given a local note of interest; the effect might have been brightened by a happy allusion to the old New York family after which the park is named, if it had been designed with the felicity we are accustomed to expect from the accomplished firm from whose office it emanated.

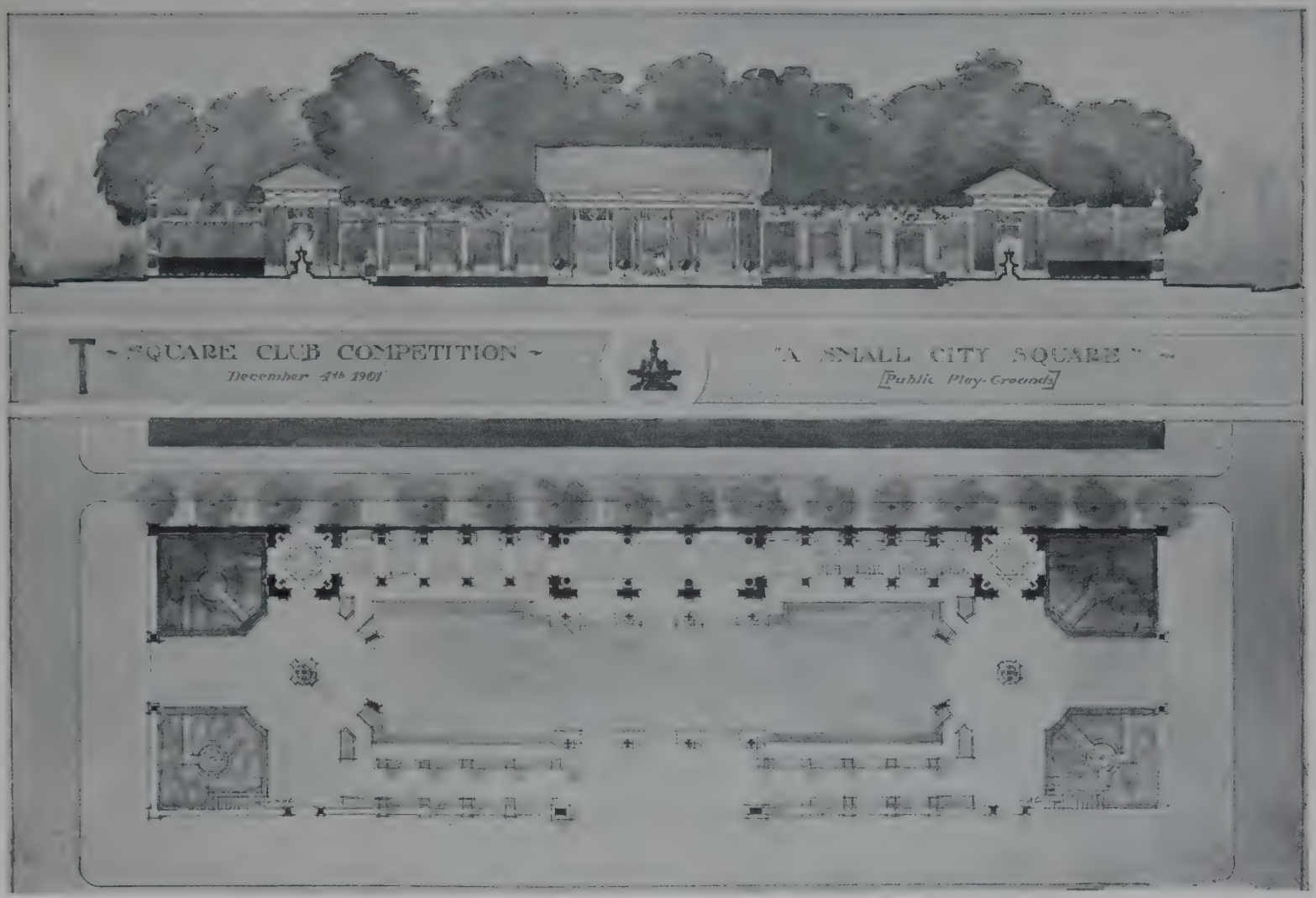
HUDSON PARK, NEW YORK CITY

CARRÉRE & HASTINGS, ARCHITECTS

Something elemental is wanting in the design which might easily have been incorporated if it had been studied with sympathetic insight by a designer who had come into actual contact with the life of the neighborhood. A "keep off the grass park," which, notwithstanding its inappropriateness, teaches a great lesson; for a mud-hole has been converted into a work of art at an expenditure only equivalent to what it would have cost to have filled it up. But why was not the work of art based upon the bed rock of social conditions?

FRONT ELEVATION, FREE PUBLIC LIBRARY, DECATUR, ILL.

MAURAN, RUSSEL AND GARDEN, ARCHITECTS



T-SQUARE CLUB COMPETITION—DESIGN FOR A NEIGHBORHOOD PLAYGROUND

BY ANDREW J. SAUER

The alley traffic is entirely separated and concealed behind a high brick-wall which helps to support an arbor, beneath which are shaded sand-courts and benches overlooking a large sunken playground. The latter is shortened at both ends in order not to be traversed by diagonal traffic, and thus an air of formality is obtained, and space is provided for isolated underground toilet rooms.

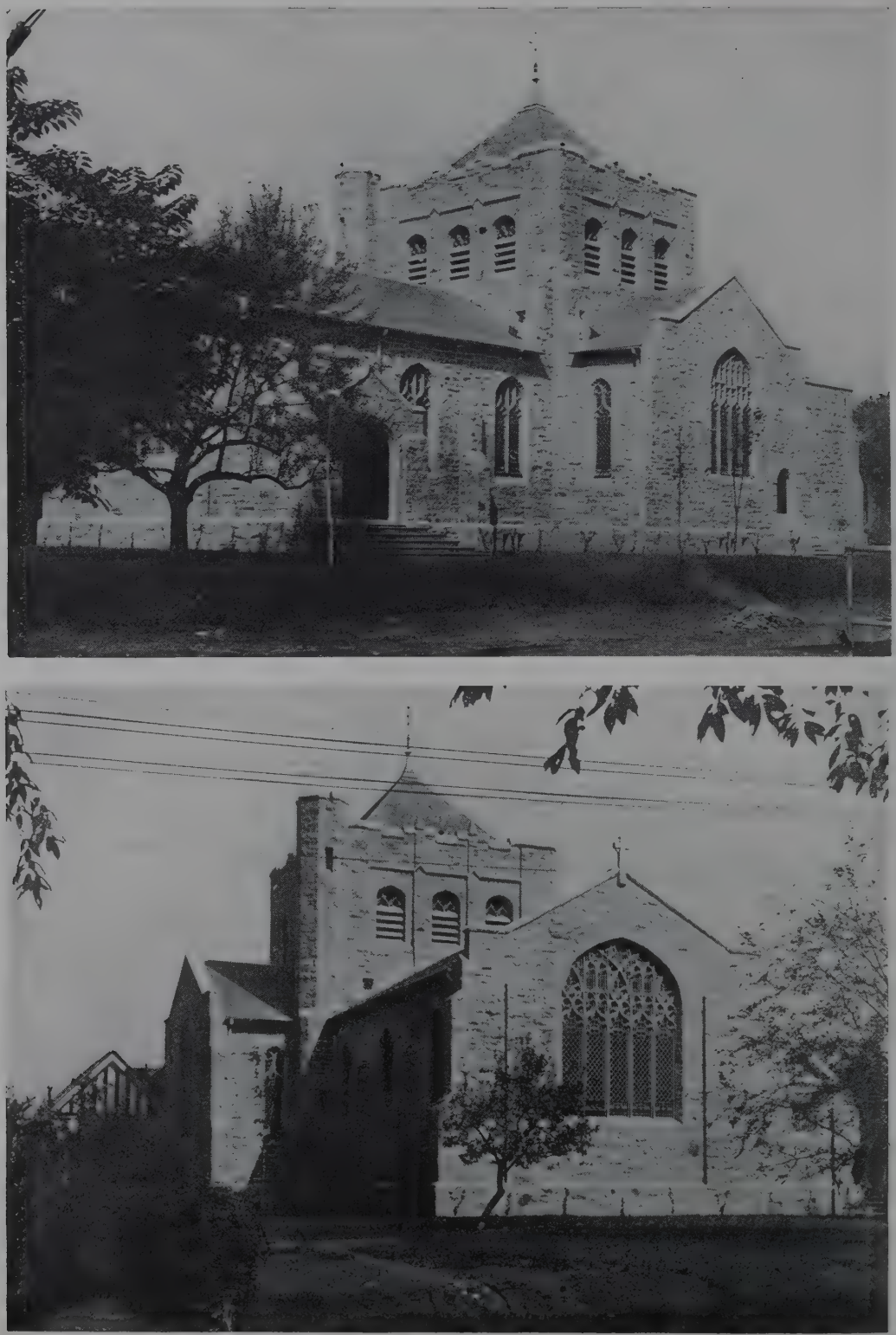
TOMB IN THE CAMPO SANTO, AT MILAN

PROF. BUTTI, SCULPTOR

TOMB IN THE CAMPO SANTO, AT MILAN

PROFESSOR BUTTI, SCULPTOR

This subject needs no explanation. A contrast has been so naively obtained that Father Time's absorption instantly becomes our own. The power depicted in the figure makes the rude art of man on the sarcophagus appear insignificant, and no one passes it without solemn thoughts of the great beyond.

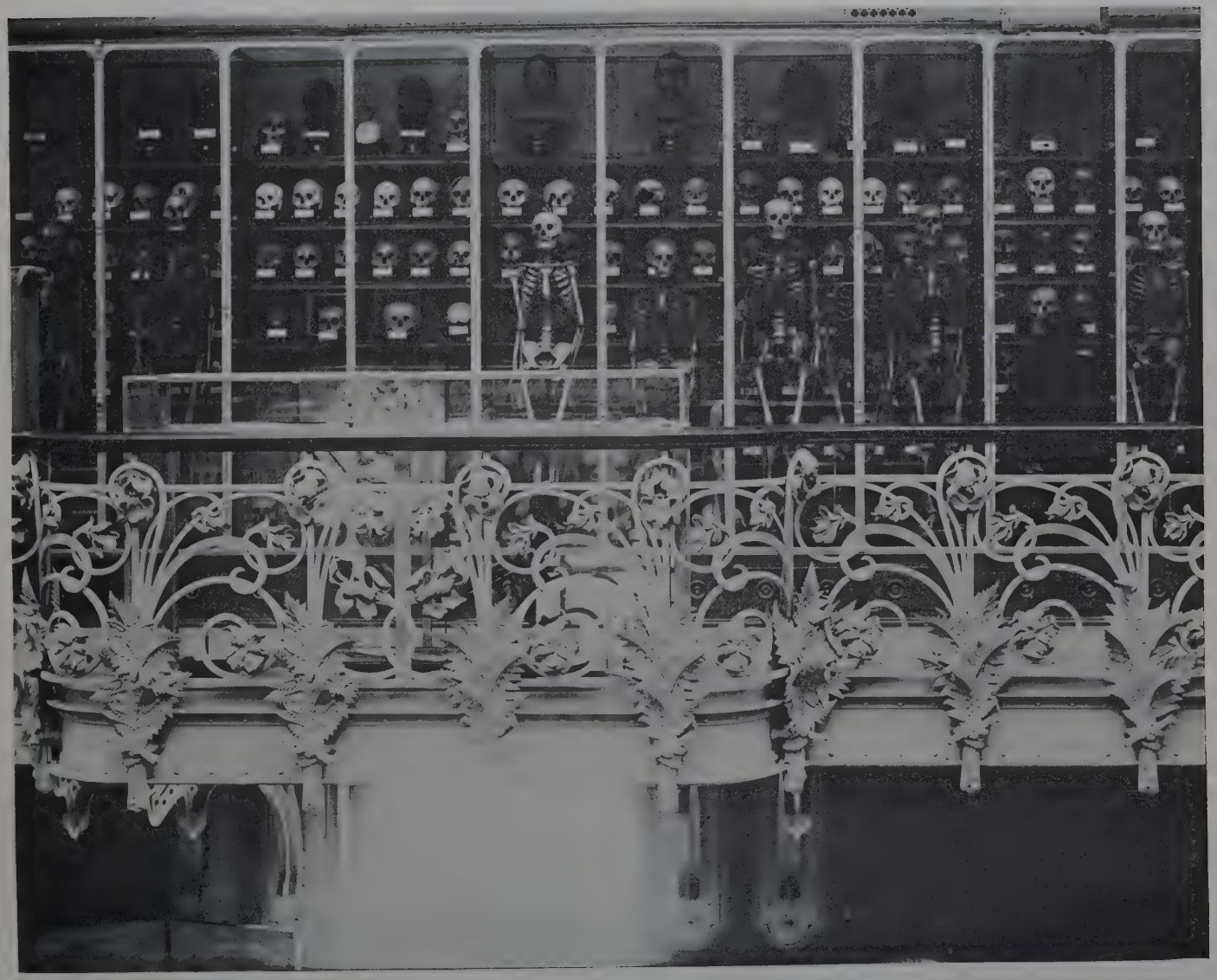


CHURCH OF ST. JOHN THE EVANGELIST, AT LANSDOWNE, PA.

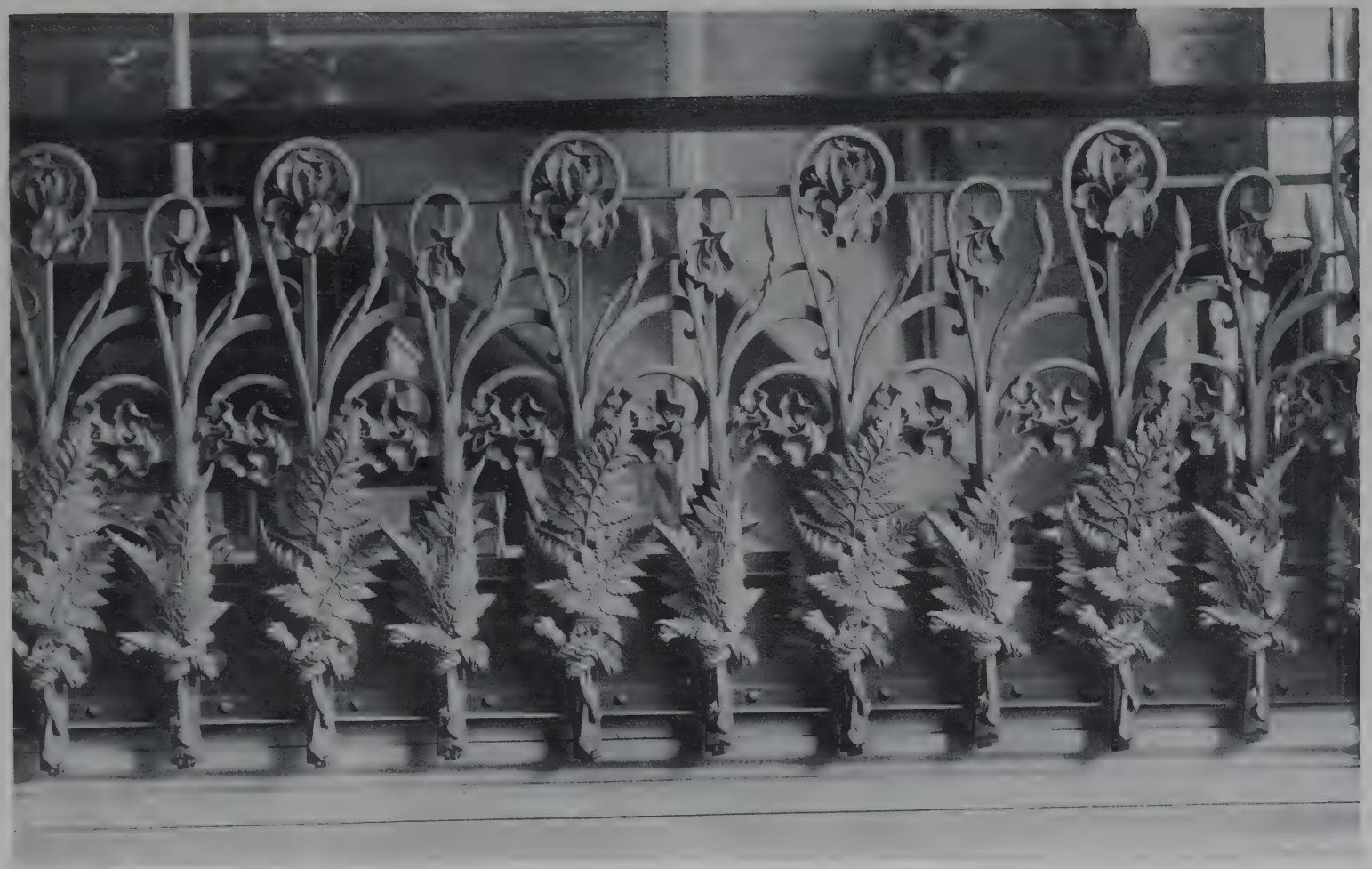
FREDERICK M. MANN, ARCHITECT

SECTION OF CHURCH OF ST. JOHN THE EVANGELIST, AT LANSDOWNE, PA.

FREDERICK M. MANN, ARCHITECT



GALLERY IN THE MUSEUM OF NATURAL HISTORY, JARDINS DES PLANTES, PARIS

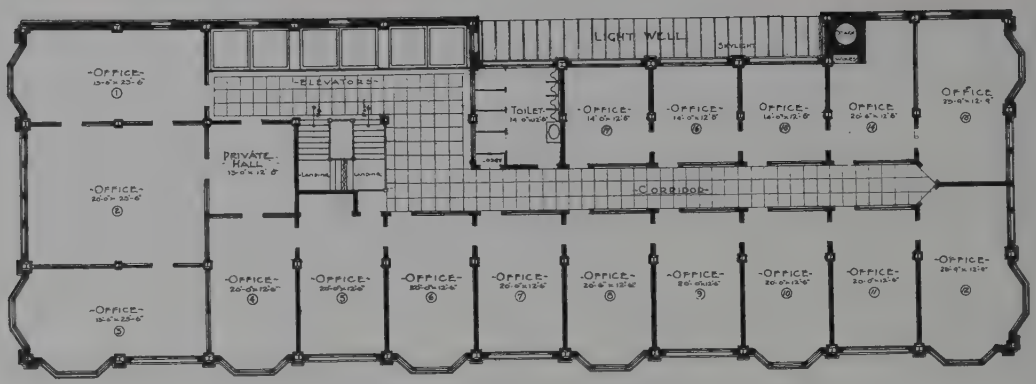


ART METAL WORK IN THE MUSEUM OF NATURAL HISTORY, JARDINS DES PLANTES, PARIS

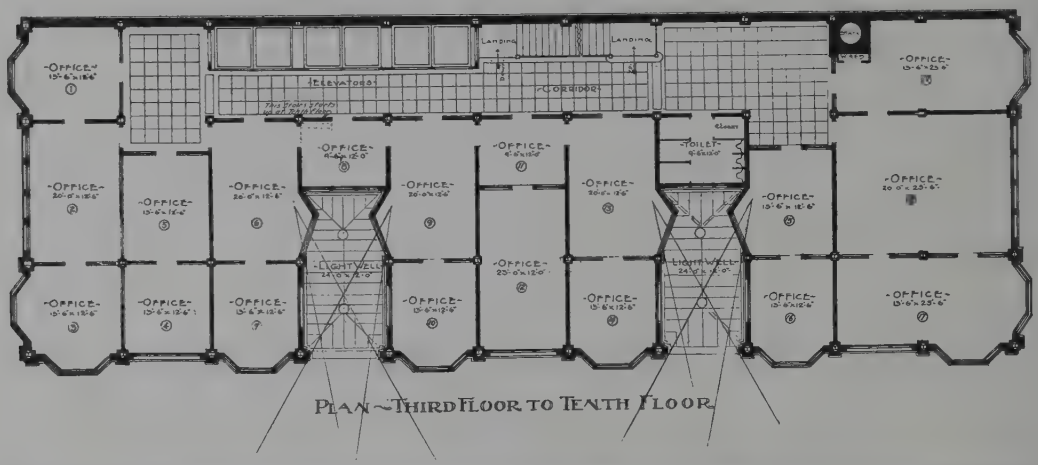
CHARLES HITCHCOCK HALL, UNIVERSITY OF CHICAGO

DWIGHT HEALD PERKINS, ARCHITECT

A CONCRETE GARDEN BENCH AT TAORMINA SICILY



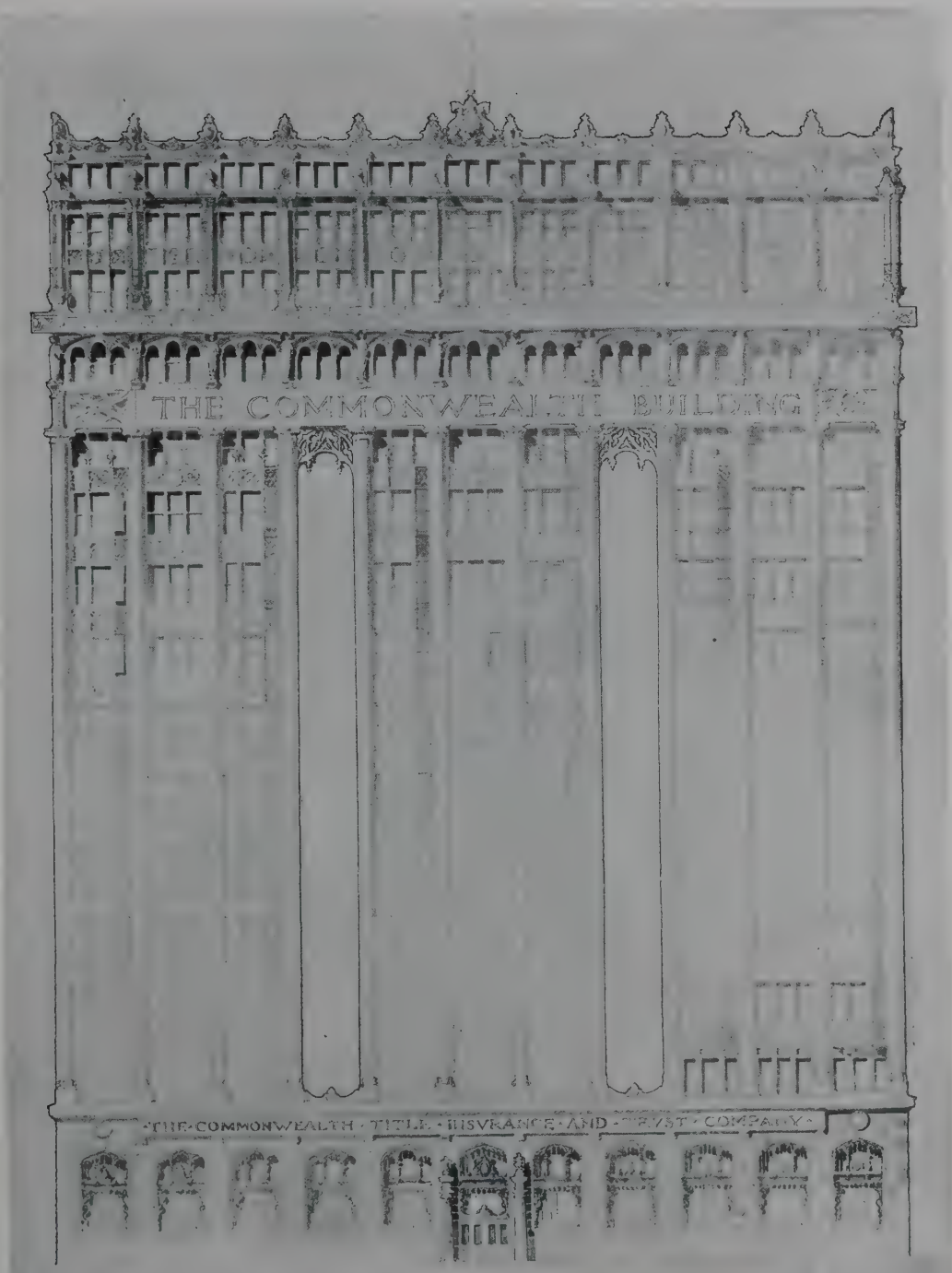
PLAN ~ ELEVENTH FLOOR TO FIFTEENTH FLOOR



PLAN ~ THIRD FLOOR TO TENTH FLOOR

FAMILY VAULT, BELLEFONTAINE CEMETERY, ST. LOUIS

EAMES & YOUNG, ARCHITECTS

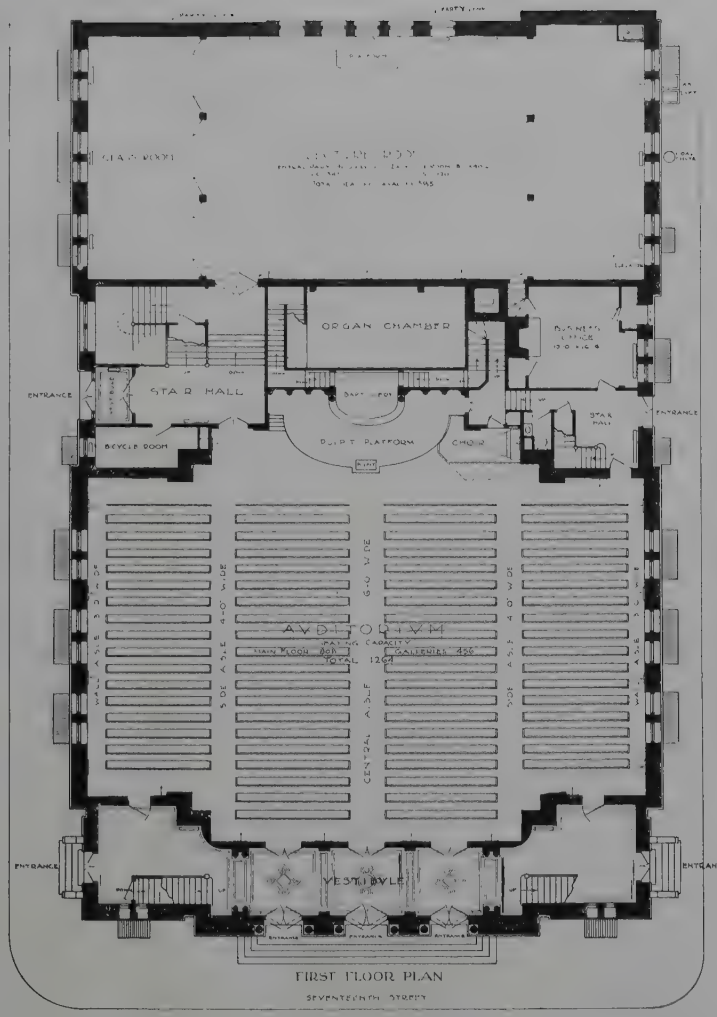


TWELFTH STREET ELEVATION

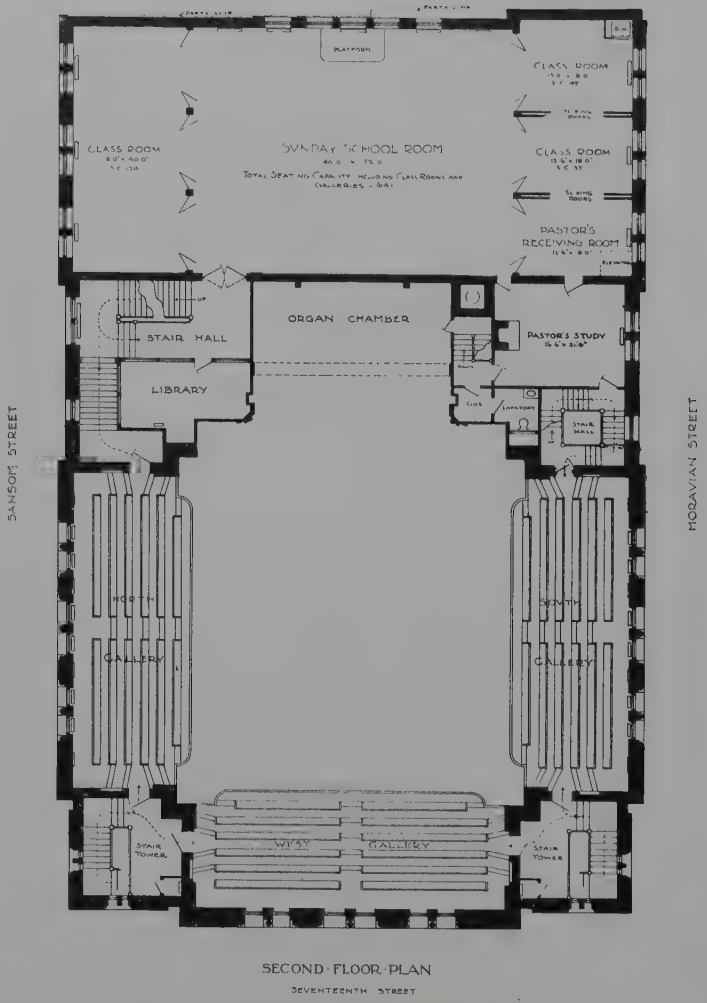
COMPETITIVE DESIGN FOR THE COMMONWEALTH TRUST CO., PHILADELPHIA

DUHRING, OKIE & ZEIGLER, ARCHITECTS

Designed with a live-wire touch—metallic, simple and direct, but weak in its horizontal divisions. Fresh and outspoken, but showing a too-evident attempt to out-Sullivan Sullivan.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

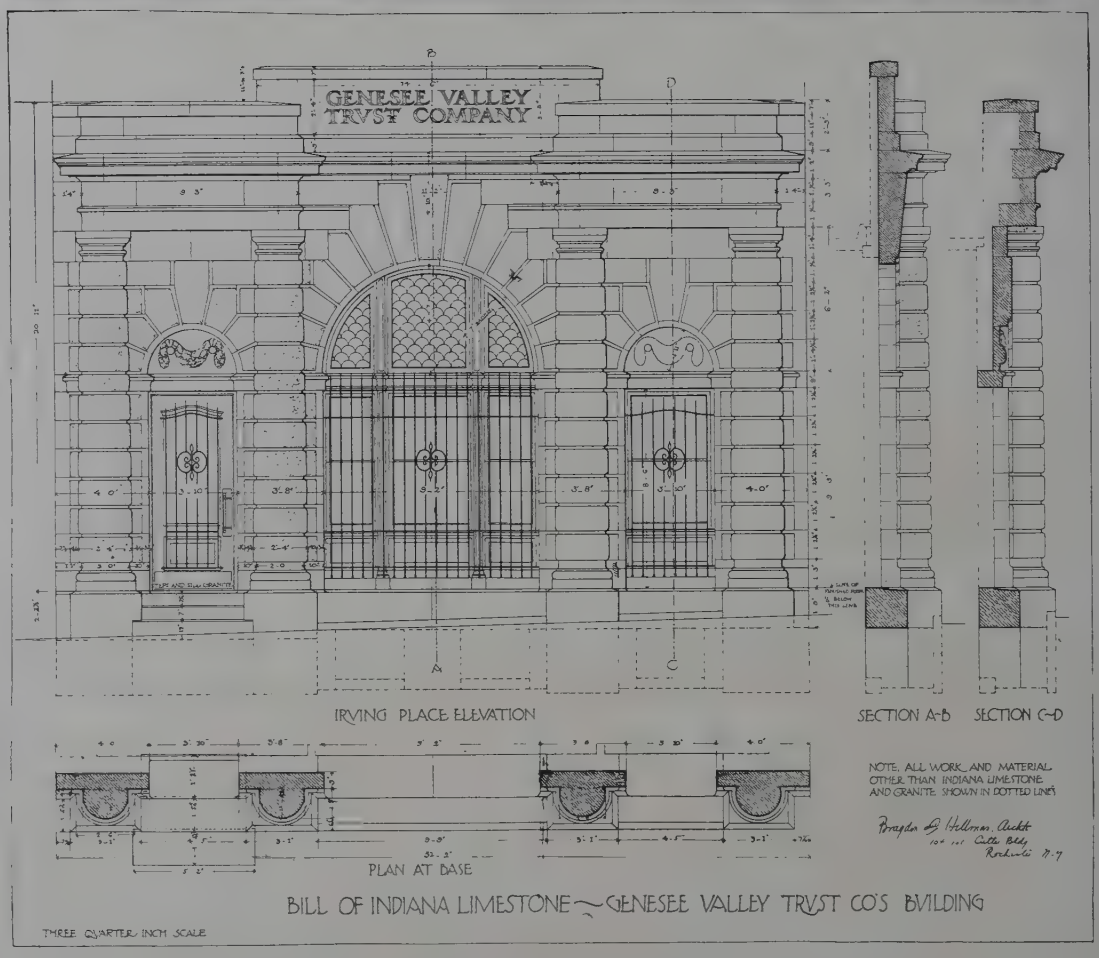
SEVENTEENTH STREET

PLANS OF THE FIRST BAPTIST CHURCH, PHILADELPHIA

EDGAR V. SEELER, ARCHITECT

THE FIRST BAPTIST CHURCH, PHILADELPHIA

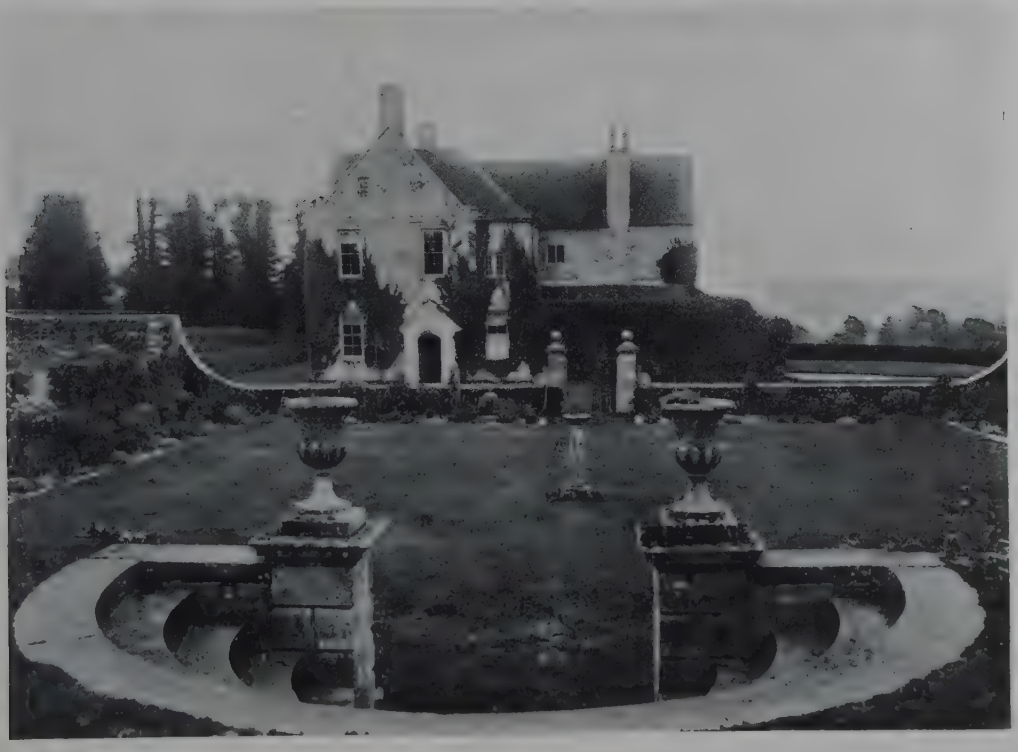
EDGAR V. SEELER, ARCHITECT


GENESEE VALLEY
TRVST COMPANY
IRVING PLACE ELEVATION
SECTION A-B
SECTION C-D
PLAN AT BASE
NOTE. ALL WORK AND MATERIAL OTHER THAN INDIANA LIMESTONE AND GRANITE SHOWN IN DOTTED LINES
Bragdon & Hillman, Architects
BILL OF INDIANA LIMESTONE — GENESEE VALLEY TRVST CO'S BVILDING
THREE QUARTER INCH SCALE

GENESEE VALLEY TRUST COMPANY'S BUILDING

BRAGDON & HILLMAN, ARCHITECTS

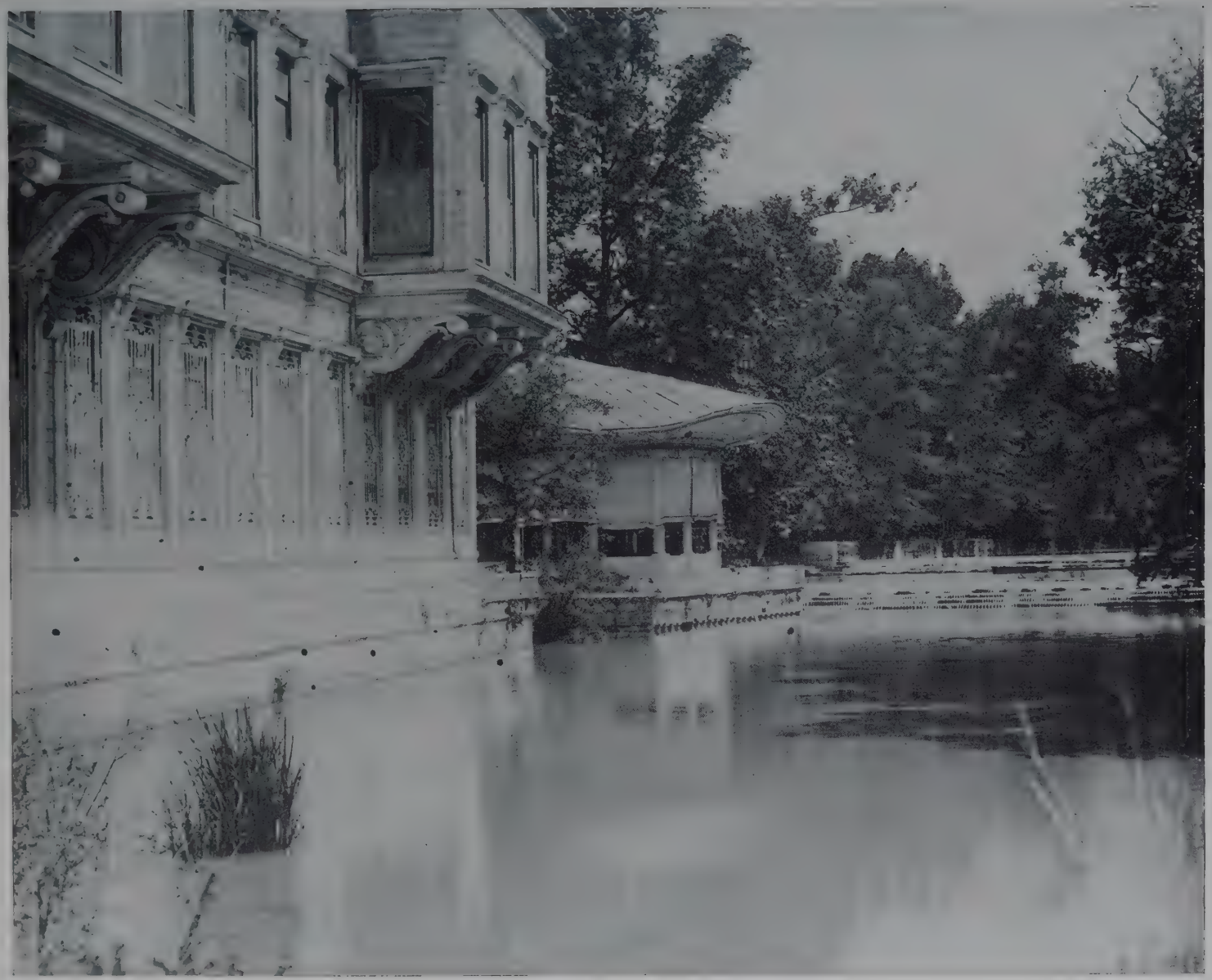
WILTON HOUSE



SUNKEN GARDEN AT TISBURY

From the circular: Gardens, Old and New

TERRACE STEPS, CLIFTON HALL



THE SWEET WATERS OF EUROPE, AT THE END OF THE GOLDEN HORN, CONSTANTINOPLE

The water-side architecture is unmistakably poetic and Oriental. Gilded grilles and brilliantly colored eaves add splendor to an otherwise simple architecture, and even the water running over scalloped winding stairs pleasantly sustains the prevailing suggestion of Oriental luxury and idleness

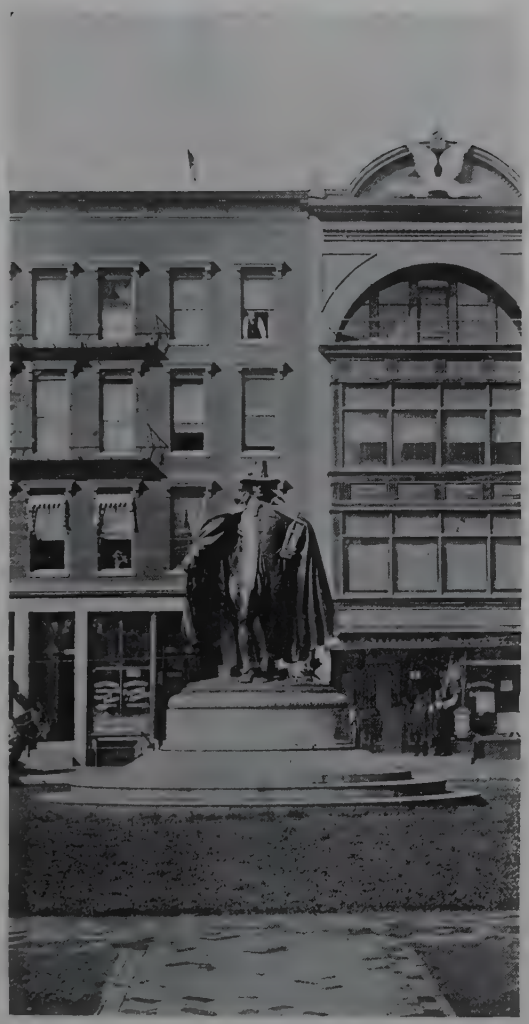
SKETCH FOR PAN-AMERICAN EXHIBITION GROUP—THE SAVAGE AGE IN THE WESTERN HEMISPHERE

JOHN J. BOYLE, SCULPTOR

RESIDENCE AT CHESTNUT HILL, PA.

COPE & STEWARDSON, ARCHITECTS

Its smiling simplicity is evidence of unmistakable gentility. It has quality. Built to shield a large property from an objectionable view, the kitchen has been placed at the corner of the street and alley and the rear thus becomes the living portion of the house, commanding a delightful outlook and enjoying at the same time complete privacy.



MONUMENT TO DEACON SAMUEL CHAPIN, AT SPRINGFIELD, MASS.

AUGUSTUS ST. GAUDENS, SCULPTOR

THESE views of the same statue are presented to show the influence of environment. A sterile business background detracts from the moral force of a living work of art; while even that unpromising site might have been redeemed by judicious planting. Thus, it might have become a spot about which property would always improve, as many a neighborhood abroad has been rescued from the slums by the presence of a noble statue properly displayed

St. Gaudens' Puritan is perhaps the best example we have of American sculpture, and in theme and local significance Springfield possesses a work of art that none of our other cities can equal. It is truly and distinctively American. In the firm, steady stride and resolute expression, the figure epitomizes early New England history. The pedestal, notwithstanding its broad spread and good proportions, is entirely out of character (there is no suggestion of Plymouth Rock in its refined details), and as it has neither a front nor a back and seems to whirl about in either direction in a dizzy ecstacy, it fails to interpret its part. Yet the vigorous personality of the statue is not rivaled by the arabesque design, and at a distance, seen under a spreading elm, with H. H. Richardson's first church in the background, the theme is at least fairly well sustained.

MONUMENT TO DEACON SAMUEL CHAPIN

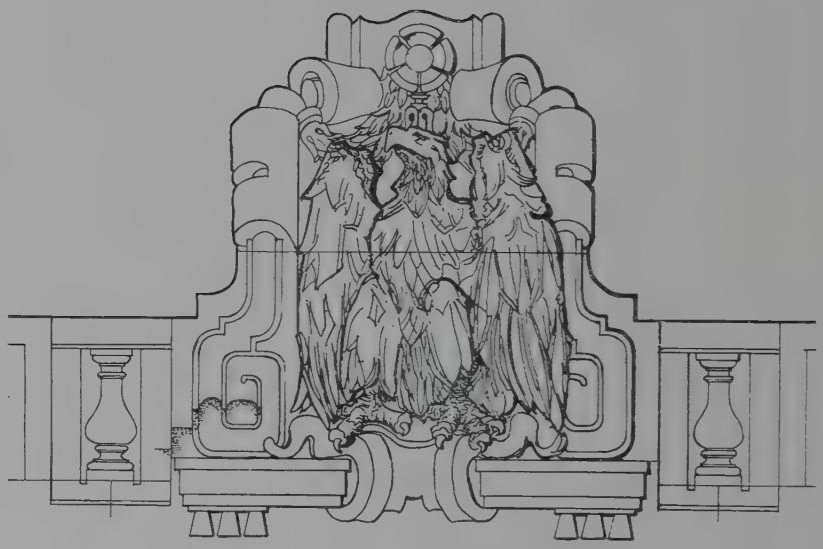
AUGUSTUS ST. GAUDENS, SCULPTOR

From the American Architect

THREE AMERICAN BASEMENT HOUSES, A PRODUCT AS NATIVE TO NEW YORK AS THE "HOTEL PARTICULIER" IS TO PARIS

AN AMERICAN BASEMENT HOUSE ON EIGHTY-SECOND STREET, NEW YORK

It addresses the beholder frankly; a finished design tempered with exquisite restraint. Every detail has been treated with judgment and good taste. It is one of the best narrow façades of this type yet produced.



THE WOMAN'S CIVIC LEAGUE OF ST. PAUL

AN ORGANIZATION OF WOMEN WHO DO THINGS, AND WHO AIM TO CO-OPERATE WITH ALL GOOD PEOPLE WHO ARE STRIVING TO ENHANCE THE BEAUTY OF THE CITY, UPBUILD ITS PROSPERITY AND MAKE IT A BETTER PLACE TO LIVE IN

"REPRINTED FROM "SYLLABUS"

THEIR CREED

WE believe in Manual Training, Children's Playgrounds, Dollar Gas, a Woman's Club House, a Municipal Lighting Plant, Public Baths for Winter and Summer, more Cars on the Grand Avenue line, less Smoke, more money for Parks, more money for Schools, taxation of Franchises, an Eight-Hour Day for everybody but ourselves — we work fourteen—the preservation of the forests and in the inalienable right of every school child to a whole seat, clean air, abundance of light, tasteful surroundings and a bath if necessary.

We believe that school buildings are not necessarily blots upon the landscape. We believe that they belong to the people and should be used by them outside school hours. We believe that our Health Commissioner is the "best ever," that our City Engineer is all right, that Hermann the Magician isn't in it with our City Comptroller when it comes to balancing accounts.

We believe we have a Mayor. We believe there are honest Aldermen. We believe we have discovered three. We are holding our breath until we are sure. We believe that an ounce of Work is worth a pound of Talk. We believe in our Town; in its future and in its present. We believe in Ourselves as among its most enlightened, disinterested, conscientious, public-spirited citizens.

"THE FOOTBALL PLAYERS"

DOUGLAS TILDEN, SCULPTOR

This bronze statue was offered to the university first winning two Stanford-California games, and having been won, it has a sentimental and an historical value, apart from the appropriateness of its theme. Monuments embodying the life of a college are a quickening, and an inspiration to college life.

A COURTYARD IN DAMASCUS

A COURTYARD IN CONSTANTINOPLE

REVERE BEACH BATH HOUSE, LAUNDRY AND POLICE STATION

From the 1898 Report of the Metropolitan Park Commission

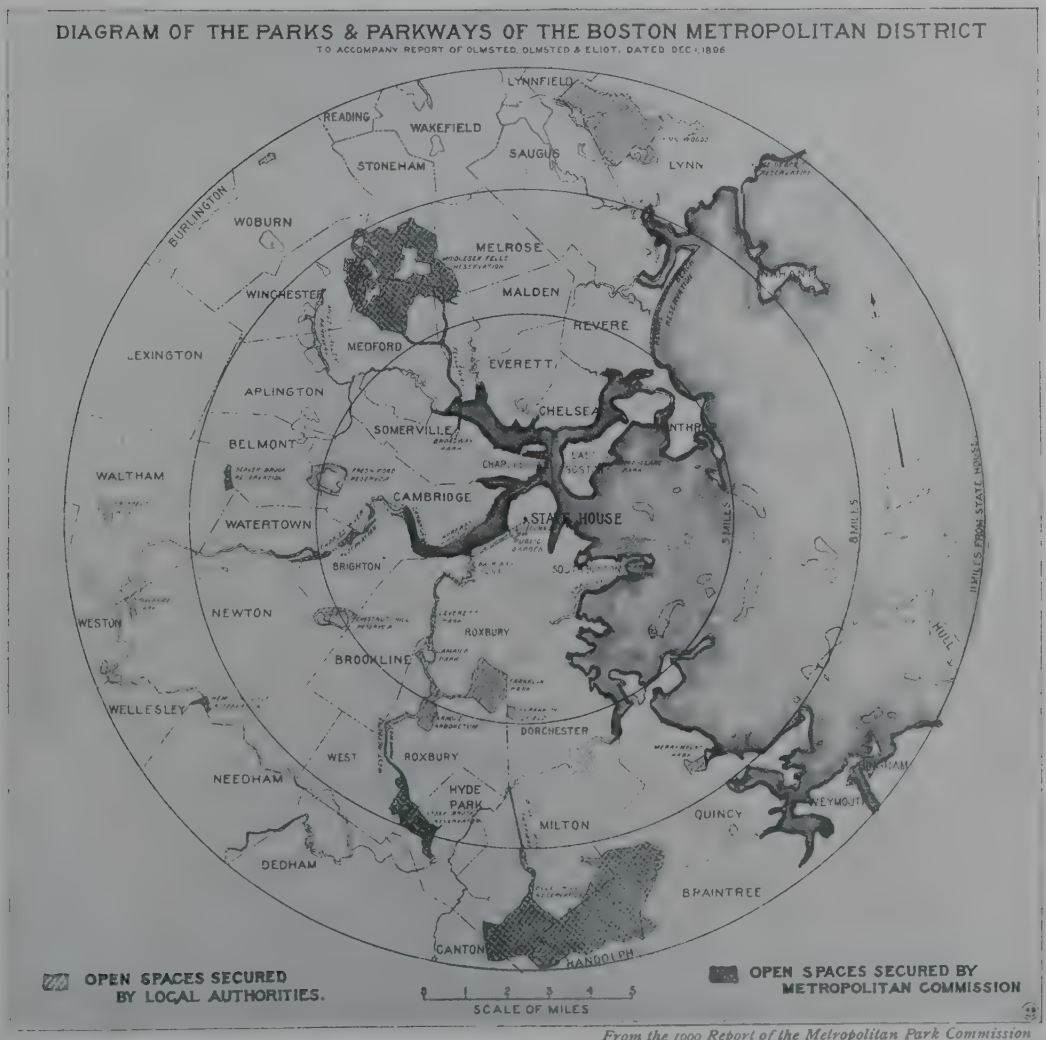
INTERIOR OF REVERE BEACH LAUNDRY, BOSTON

STICKNEY & AUSTIN, ARCHITECTS

A revenue-yielding municipal institution, which offers the public better facilities, at a cheaper price, than any private bath-house company we know of.

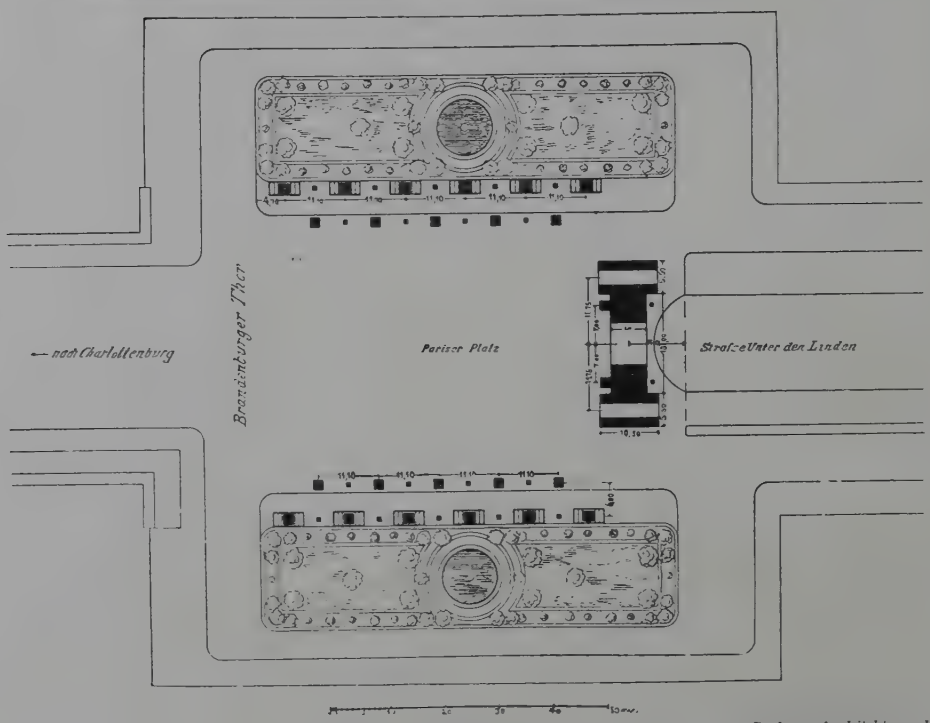
The season of 1900 was unfavorable to bathing, yet 115,716 persons, paying 20 cents for a room, suit and towels; and 6,031 cyclists, who checked their wheels at a charge of 5 cents each, paid for all maintenance and repairs, leaving a balance of nearly $1,500 over and above the running expenses.

REVERE BEACH RESERVATION, SHOWING BATH HOUSE, SHELTERS AND BEACH



From the 1900 Report of the Metropolitan Park Commission

The feature of this plan, which distinguishes it from all others, is the attention given to the future. By acquiring all water-fronts (inland and seashore) Boston is gradually extending its parks system and improving its waterways for all time. The city as a unit a hundred years hence is being arranged for; in the meantime a metropolitan system of units is rapidly crystallizing.

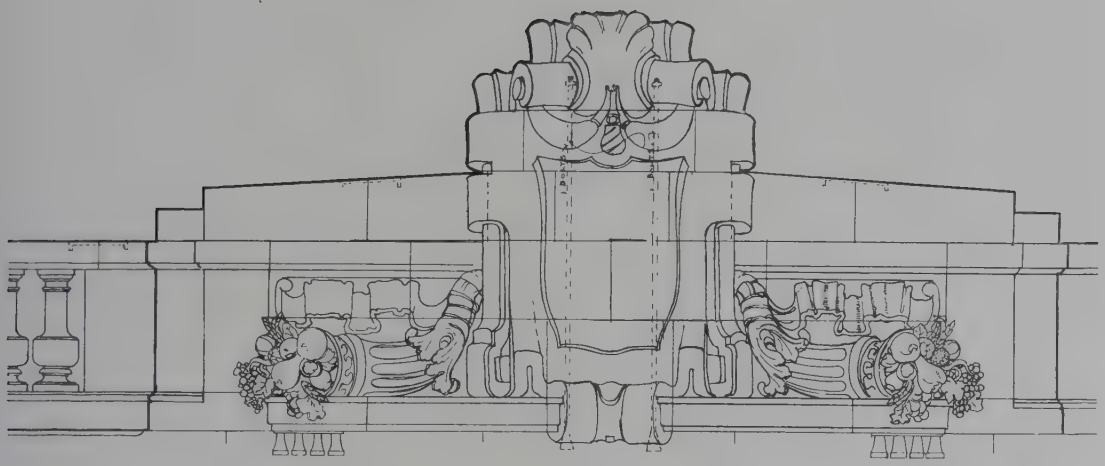


From Berliner Architekturwelt

FESTIVE PAGEANTRY, TEMPORARILY ERECTED IN THE PARISER PLATZ, BERLIN

LUDWIG HOFFMAN, ARCHITECT

Original and refreshing—here natural verdure has been used nearly exclusively and conventionalized to produce a monumental effect.



HIGH ART AND LITTLE FISHES

NEW MARKET FOR VENICE WHICH WILL BE WORTHY OF HER ARCHITECTURAL BEAUTY

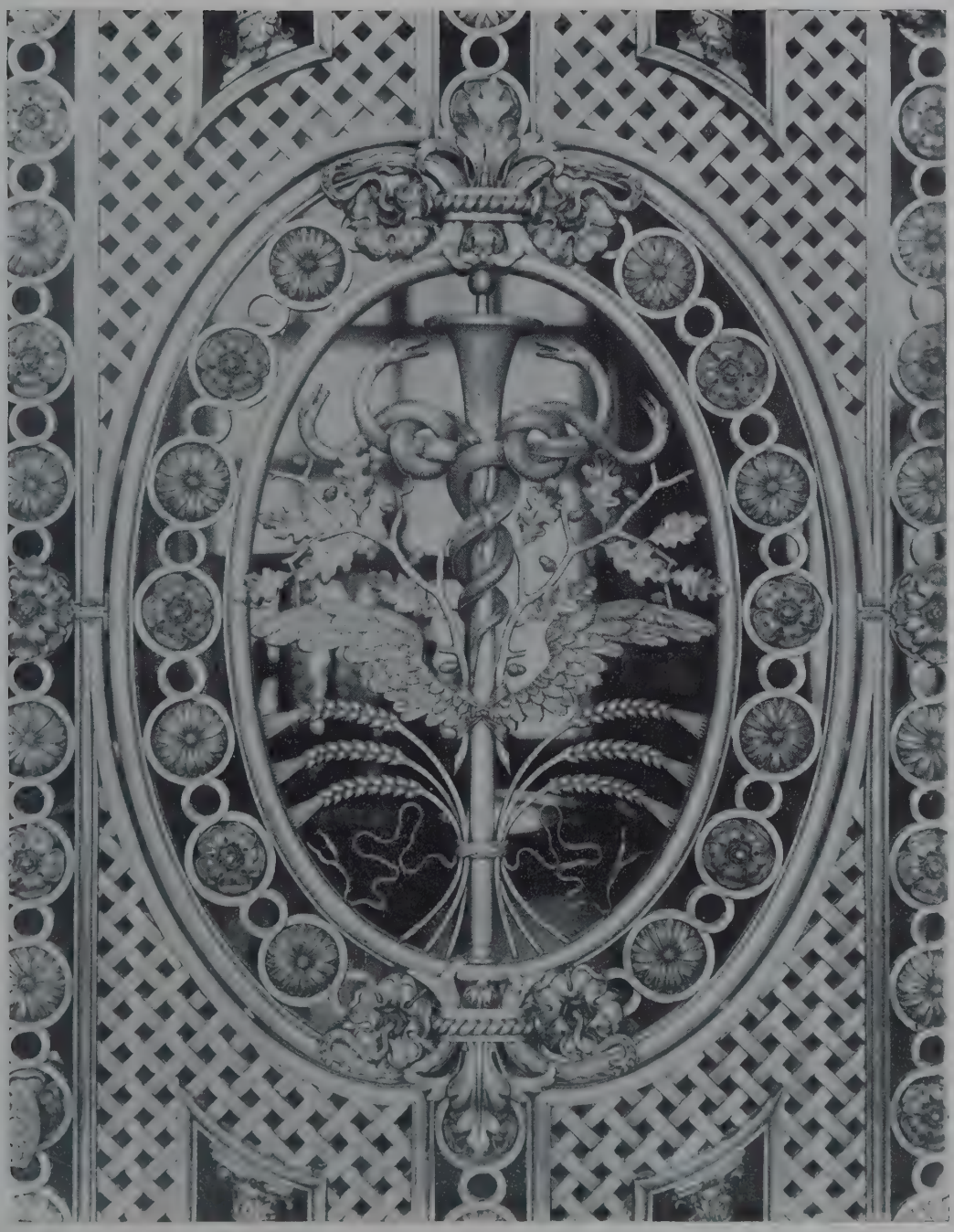
REPRINTED FROM "THE LITTLE CHRONICLE"

IF Chicago or New York were to build a fish market they would not put it on Fifth Avenue or the Lake Shore Drive, you may be sure. It would be built on Fulton Market or South Water Street and made conspicuous only by its ugliness and evil smell. They do things differently in Venice. They are going to have a new fish market, a beautiful fish market. It is to be built of marble and red tiles and is to front on the Grand Canal in company with the Ducal Palace and St. Marks, and to stand near the marble bridge of the Rialto. At the foot of this beautiful bridge, over which Venetians and travelers have been passing for three hundred and fifty years, among a multitude of little shops, the fish, fruit and poultry markets stand. The old fish market was so clumsy as to offend the eyes of the artistic Venetians and to disfigure the great water boulevards.

Signor Cesare Laurenti, one of Italy's best modern artists, set himself the task of designing a fish market that should delight the eye and be in keeping with the palaces of the Rialto. He got his idea from a famous old master, the "Miracolo della Santo Croce." In this picture is a home with one of those ancient *loggiette*, or inclosed balconies, flush with the walls, that marked old Venetian houses. He used this as the keynote to the *Pescheria* or fish market. An arcade runs around the ground floor, forming a covered promenade, fronted by the round Eastern Gothic (Byzantine) arches supported by Corinthian pillars. To work out the details of the beautiful structure Laurenti called in Domenico Rupolo, the artist-architect who has charge of the restoration of the Ducal Palace—that building which Ruskin says Italy never again approached, and the ages may never see surpassed.

The design of Laurenti and Rupolo was submitted to the city council in December, 1900. Immediately a public banquet was given to the two, the old fish shed was torn down and work was begun on the *Pescheria*. It is to extend back and enclose the *Stallon*, or old slaughter-house that was built in the fifteenth century, and that is still celebrated for its magnificent ceiling of dark oak beams and carved panels, and for its column of infamy raised to the memory of the Querini family that was convicted of attempting sedition against the Ducal Government. Think of it! History, romance, art, utility, all under one roof, to be had for nothing by the merest stroller, or contemplated daily by the poorest Venetian when he invests centesimi in his frugal dinner.

ART METAL WORK—POLISHED STEEL GRILLE, IN THE LOUVRE



DETAIL OF POLISHED STEEL GRILLE, SHOWING HAND-WORK, IN THE LOUVRE, PARIS

HOUSE AT ROLAND PARK, MD.

ELLICOTT & EMMART, ARCHITECTS

It is to be regretted that the superimposed orders are so nearly of one height; by shortening the upper columns so as to stand on plynths, with a cement balustrade between them, the main entrance would have looked more commanding, and especially so, had the upper balcony been railed with light iron-work. Frame houses, like the above, are to be encouraged, and it is to be

THE SIEGES ALLEE, BERLIN

An open book of Hohenzollern history in thirty two chapters. Sixteen exedras like the above on either side of a great wooded avenue are prevented from clashing with one another, and avoid giving an appearance of monotony to the drive by being "planted out" so that only one can be seen at a time. The avenue is separated by wooded walks, flanked by lanes; thus only an occasional glimpse of this bold collection of statuary is to be seen from the main drive, while those opposite cannot be seen from the exedra benches where one may sit and study the features of the three dominating personalities of many epochs in Prussian history.

"THE SCIENCE OF CITIES"

By ALBERT KELSEY

THE INTRODUCTION

Being an extract from a paper read in McCoy Hall, Johns Hopkins University, Baltimore, Md , on January 8, 1902, under the auspices of the Municipal Art Society and The Arundel Club.

IN the attainment of municipal ideals, constructively considered, patch-work must be eliminated.

The geography of the city must be recast.

The city, as a whole, must be considered from every standpoint simultaneously; and lastly a definite plan, providing for the distant future, must be prepared and adhered to.

Under existing conditions railways, conduits, sewers and pipes force themselves through places never intended for them. Lofty buildings are thrown up on lots intended only for low ones. Private-vault construction is allowed under public pavements. Streets are roofed and undermined, rendering artificial light and forced ventilation necessary, and year after year new patch-like makeshifts add to the congestion and general discord.

This is all wrong. Public and private vested interests need not be at variance with one another, and notwithstanding many conflicting rivalries which will have to be conciliated, it is possible to institute a system of gradual renewal whereby in time the tangled arteries of the most hopelessly congested city may be entirely recast. Indeed, within less than half a century Paris has expanded and metamorphosed itself from a repellant, unhealthy, unsafe, and unlovely agglomeration into an orderly, healthful and beautiful city.

Technically (for social requirements vary), city-making involves circulation, hygiene and beauty.

I shall discuss the first two briefly, and, while considering the third, will revert occasionally to the others to show the inevitable interdependence of all three.

Circulation may be termed the anatomy of the city; the transit facilities above, below and on the surface of the ground, the life arteries or pipe galleries for the distribution of the public utilities, including a sewerage system.

Here we see the interdependence of circulation and hygiene.

Hygiene represents the aspect and prospect of the city, its general salubrity, the density of population, the lighting by night and day, a free sweep of air, and lastly, a proper density of construction. A fixed ratio should exist between the voids and solids of all quarters of the city, whether such quarters be one of lofty buildings or of modest two or three-story residences. By this, I mean a proper ratio between blocks of buildings on the one hand, and the streets, courts and open spaces surrounding them on the other. If a sufficiency of open space is provided, beauty is possible. here, already, we see the interdependence existing between circulation, hygiene and beauty.

Beauty represents the expression of a city. Cities, like individuals, have natural and artificial expressions. The dominating chimneys of the manufacturing town and the surmounting domes and minarets of the Oriental city are each natural expressions. The savage has much the same faculties as the civilized man, but these faculties are less developed. The savage is unkempt, shaggy and dirty.

The natural city is unkempt; *i.e.*, it is an haphazard agglomeration and usually dirty. But as cities develop, whether it be the crude manufacturing town or the mysterious Oriental city, in this age of tolerance they soon produce one or more cosmopolitan thoroughfares, providing easy circulation, good hygienic properties, and possibly some degree of beauty.

The savage city begins to wash itself. It may be but Pera street of Stamboul, but "a lick and a promise," yet it illustrates the fact that all cities have certain requirements in common when they groom themselves and enter into competition with one another.

This social adjustment may take away much of their picturesque charm and some of their individuality, but in return it brings compensating conveniences and well-being.

A lamp-post, an avenue, a building, a park, are not detached units, but each is one of a system of units, and each of these systems has its place in the civic scheme.

Our problem is to locate the true place of each unit and of each system of units, and an attempt in this direction will be made under different headings, covering many phases of urban life and many new conditions.

The first of this series of articles, published in the last ANNUAL, and comprising an instalment of a report to the University of Pennsylvania (which will involve years of mature study to complete), is here supplemented by an introduction which it is hoped may prove broad enough to cover the whole range of city-making.

Summer Residence for Mr. Elmer Grey, Architect,
Fox Point, Wis

SUBURBAN DEVELOPMENT AND COLONY LIFE

BEING AN ARTICLE ON THE ORGANIZATION AND SUBDIVISION OF PROPERTY, AND THE THOROUGH PLANNING OF SMALL INDIVIDUAL HOMESTEADS

THE ever-increasing radius of the city circle should tend to build up outer girdles less and less densely constructed. And it is indeed an indifferent community that neither broadens its thoroughfares, as they extend into these new outskirts, nor provides a chain of open spots linked together by an engirdling park way, thus guarding against congestion, when still more distant belts may be included within the area of municipalization.

In residential districts—and it is of these that this article treats—there is, fortunately, a tendency towards outer zones, in order to obtain more air and sunshine. By merely receding all buildings to a given line a broad, unobstructed space may be procured. The lots must have ample frontages to give each home surrounding light and air. As a result, these quarters take on an appearance of openness whether the arterial system has been broadened or not.

Again, private enterprise often outstrips governmental in the case of real-estate speculations. Often a company will make the public improvements and widen the streets, establish wise rules and regulations governing all buildings, prohibiting the erection of stables on small lots, the storage of unsightly and unsafe articles, and, in fact, covering the general maintenance of the suburb.

At Dayton, O., a portion of Superior Avenue has been thoroughly improved, and, aside from the usual utilities, a duplicate sewerage system has been provided—one for sanitary purposes, and the other a storm sewer for cellar drainage and the overflow of cisterns.

The avenue is broad, the sidewalks are parked, shade trees are grown, and all lots elevated to a uniform grade. The houses are all on a line with forty-foot lawns, and without fences, and the distance between the houses from one side of the street to the other is 150 feet. Superior Avenue has the appearance of being the widest avenue in the city; this is caused by the trees being on the lots and not on the sidewalks, and the gas-posts on the lot line instead of the curb line—an original and a good arrangement, so long as the trees are all under one control. A drive along Superior Avenue impresses one with its beauty, and one need only draw on his imagination to see its future, with the full-grown elms arching over the avenue.

A number of recently projected suburban settlements in and about Philadelphia have been laid out with broad winding avenues whose courses are determined by the lay of the land, even in some cases diverted in order to save a fine clump of old trees. In a city so monotonously grid-ironed by streets these departures in the arterial system are very welcome.

The Carpenter Land & Improvement Association includes a tract of 103 acres. A complete restudy of the lines and grades was made. Handsome winding avenues have been laid out, and a

thorough drainage system connecting with the city drainage has been put in by the company. The houses are not rented, but sell for $6,500 to $25,000

At Overbrook the same company has developed 171 acres extending along both sides of the Pennsylvania Railroad, and provided water for household use entirely independent of the city supply. An electric-light and steam-heating plant (there is a similar one at Carpenter) offers housekeepers' conveniences that go far to ameliorate the servant problem. Thus, by the intelligent use of ample private capital, a whole section of the city has been brought strictly up to a high standard.

At Glenside, Llanerch, Cynwid and St. David's similar companies have assured the absence of all undesirable surroundings by comprehensively treating large tracts of land.

In all of these cases the company exercises a general control over the character of all buildings, and retains several competent architects to prepare plans. Though each property owner is privileged to employ whomever he choses, yet it is often found preferable to have designs prepared in the usual way.

At Baltimore a new quarter of a modest character has been placed in one architect's charge. He has laid out the thoroughfare system with much skill, introducing small parks, terraces and architectural accessories that are calculated to add finish and beauty to the neighborhood. All the buildings will conform to a given type, and yet, at the same time, be varied and interesting.

An original scheme that has stood the test of time is exemplified in Vandeventer and Portland Places at St. Louis. Here, long narrow strips of land have been traversed by two streets, with a central park, perhaps 50 feet wide, between them, and thus an exclusive residential quarter has been created. The deeds of each property extend to the middle of the park, which is maintained in common. At either end there is a formal entrance, and in this manner a sort of Parc Monceau effect might have been obtained had the improvements been made with more skill. As it is, it is an improvement on the "key-park" idea which prevails in London, and of which there is a solitary example in the form of Gramercy Park, in New York City.

The Colorado Fuel and Iron Company is about to carry out some semi-public improvements in several towns with a view to influencing the social life of its employees. The domestic and communal well-being of each centre is to be watched over by the Company's Surgeon-General, who will be at the head of a regular medical corps scattered over a large area of the State.

Mention should be made of a California project, which, while neither a municipal nor a suburban problem, yet involves principles more or less common to both. For years past, little by little, much arid land has been brought under irrigation and rendered habitable. In his first message to Congress, President Roosevelt proposes that the government shall construct and maintain large reservoirs, which, once established, would bring many new and prosperous agricultural communities into being. Irrigation has already developed a new form of rural life less scattered, and offering more comforts and conveniences than are usually obtainable in the ordinary farming district. It is therefore safe to predict great results from a governmental enterprise which would not have to yield direct returns on the investment. In anticipation of the outcome of this project a plan is being prepared which proposes to establish a series of centres radiating from district school-houses. Water used for irrigation will also provide light and transportation, and a community of interests will be established to draw the population together into colony life. Thus it will be seen that even in agricultural districts collectiveism is the spirit of the age. In fact, the Salvation Army has successfully established colonies in Colorado and California, where the condition of the "submerged tenth" brought from city slums is improved by pure environment.

Midway between Chicago and Milwaukee, fronting on Lake Michigan, a tract of land ten miles square has been purchased for the site of Zion City. Here a city is being laid out from virgin soil, to which the Rev. John Alexander Dowie is to lead his disciples. Before deciding upon a plan Mr. Burton J. Ashley, a well-known engineer, obtained answers to eighteen pertinent questions from the proper officials in forty-seven cities whose population exceeds twelve thousand inhabitants. These he averaged, obtaining an interesting concensus of opinion, though to our mind it is not convincing. For we believe that the ordinary chairman of a board of public improvements, a city engineer, a mayor, or a commissioner of highways is not always a well-trained man; yet, at the same time, we are glad to find that the majority answered the following question: "Where should sewers, water mains, etc., be placed—in alleys or in streets?" in favor of the alley, and, likewise, it is gratifying to note an overwhelming vote in favor of municipal control of all tree-planting. The plan adopted is not monumental, though it possesses monumental features; nor is it as free from monotony as it should be, considering the opportunity. But the fullest use of the city alley is to be reached; and,

in that every property may be approached from the rear by unsightly vehicles, and, moreover, in that all the underground services, including telephone and telegraph wires, will be in the rear and out of sight, the outrageous tearing up of streets and pavements, to which most communities are accustomed, will be largely eliminated.

"It has been noted that in the city of New York, in one year, for every mile of street pavement, there was dug one quarter mile of trench for one purpose or another, and that, in addition to this, there was an opening of some kind or another made in such pavement during that year, as frequently as every thirty-seven feet apart."

Such widespread examples as that determined the founders of Zion City to attempt a much needed reform.

The improved and broadened end of Euclid Avenue, known as East Cleveland, is a model residential suburb. It extends beyond too, and is terraced down to Lake Erie. The late Mayor C. E. Bolton, who was largely responsible for its advancement, in a paper read at the last Convention of the American League for Civic Improvement, made the following statements:

"All water, sewer and gas-pipes are placed in the road lawns." "The garbage furnace is in operation." (East Cleveland adopted the Waring method of sewage purification). "By a scientific treatment of sewage and drainage, contagious diseases have been practically prohibited."

The scheme for planting trees in East Cleveland is this: "That one row of trees shall be planted midway between the sidewalk and the curb, and that a second row of trees shall be planted inside the inner sidewalk line."

"Every village should have a civic club house, centrally located, in which should be provided suitable halls for municipal meetings, lectures, concerts, a room for a library, and for various society and club meetings—in fact, proper accommodations for everybody and everything that will give an uplift to a community." He has thus recommended just what we have already called attention to in connection with the California projects.

The redeeming of unimproved spots, and the clearing of congested neighborhoods, either by park extension or by intelligently conducted improvement companies, is a great work, and one of the crying needs of all our cities.

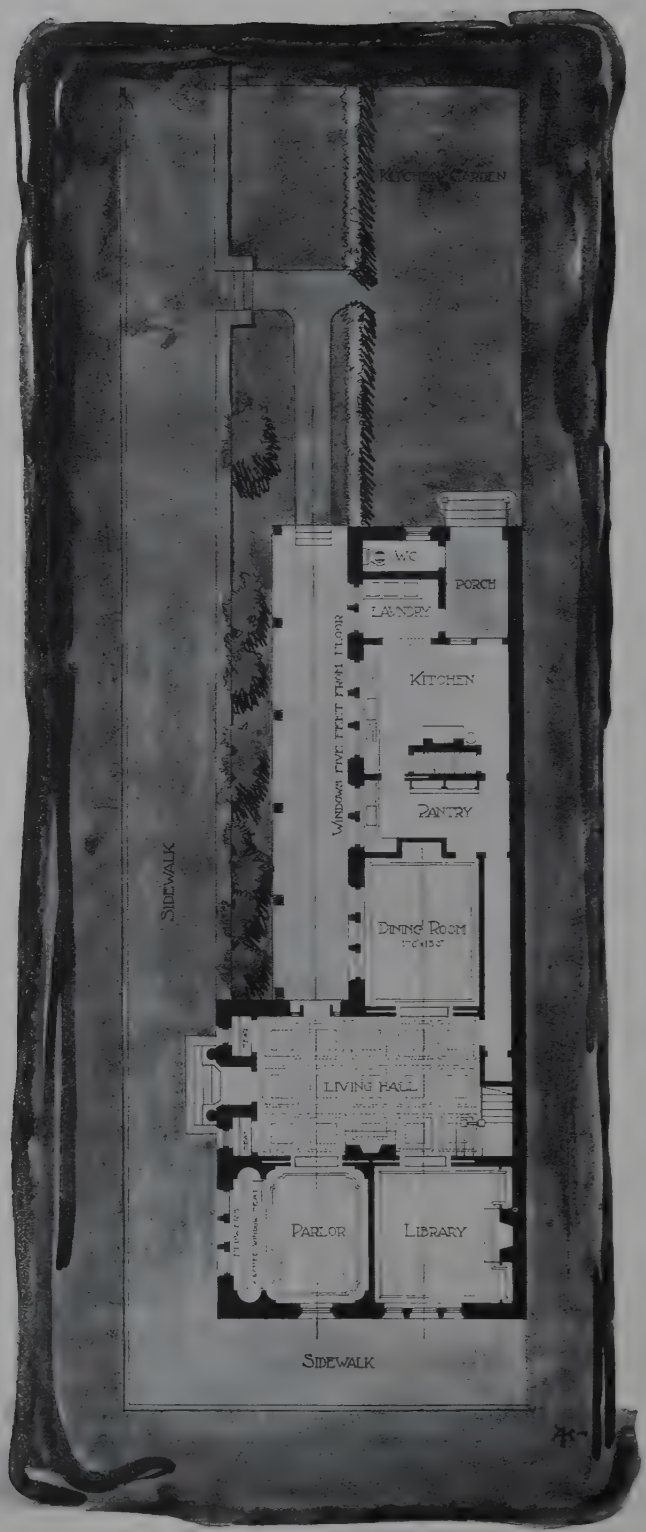
Industrial and social betterment movements in manufacturing towns like Dayton, O., or, better yet, like the industrial commonwealth of Port Sunlight, England, where the Lever Brothers have provided homes, schools, churches, dining-rooms, parks, open-air theatres and club houses for their 3,000 employees, indicate the presence of a new and very desirable economic situation. Mr. Lever's community is the best advertisement he has for his wares; and in that he is known the world over as the leading exponent of what has been happily and aptly phrased, "prosperity-sharing," he may be said to have made a valuable contribution to social science and the science of modern city-making.

The Parkview Land and Improvement Company, a Missouri corporation, with a full-paid capital stock of $5,000,000 common; $500,000 preferred stock; bonded debt $3,500,000 first mortgage bonds, and $1,000,000 second mortgage bonds, total securities, therefore, being $10,000,000, owns in fee simple in the best residential quarter of St. Louis 1,388 acres, which the company proposes to make the handsomest similar residential quarter in the United States. They have employed the best local and Eastern talent, and have the opportunity to develop the locality into a veritable American Park Monceau, less monumental, but more modern and scientific, and, withal, quite as beautiful. This may be easily accomplished, providing the right start is made. And in that they have already engaged an architect and an engineer who were authorized to select an expert to work with them, it is safe to predict that the joint work of the three will result in a unique production.

We have seen that, aside from the gradual development of suburbs under the direction of public-spirited borough officers, or even aside from the more or less gradual work of improvement companies, new communities spring up with startling rapidity. It requires but the moving of a factory, the construction of an irrigation dam, or a religious exodus to bring them into existence. Likewise, the sudden contraction of great distances, whereby hitherto remote points become easily accessible, renders it necessary for us to study these problems in the light of modern discovery. In doing so, unification becomes a bed-rock principle. And the more perfect the organization the more perfect each individual homestead should be.

Considering the most exhaustive and effective utilization of small individual properties, it may be said that more can be gotten from a given site in a well-regulated suburban colony than from the same site where adjoining owners are under no restrictions other than those imposed by the ordinary civic authorities; and, further, the smaller the garden the more evident becomes the truth of the assertion.

The illustrations accompanying this article are not intended to prove the advantages just noted, as in each case a given site has been



No. 1—A THIRTY-FIVE FOOT CORNER LOT

planned independently and without consideration of its neighbors.

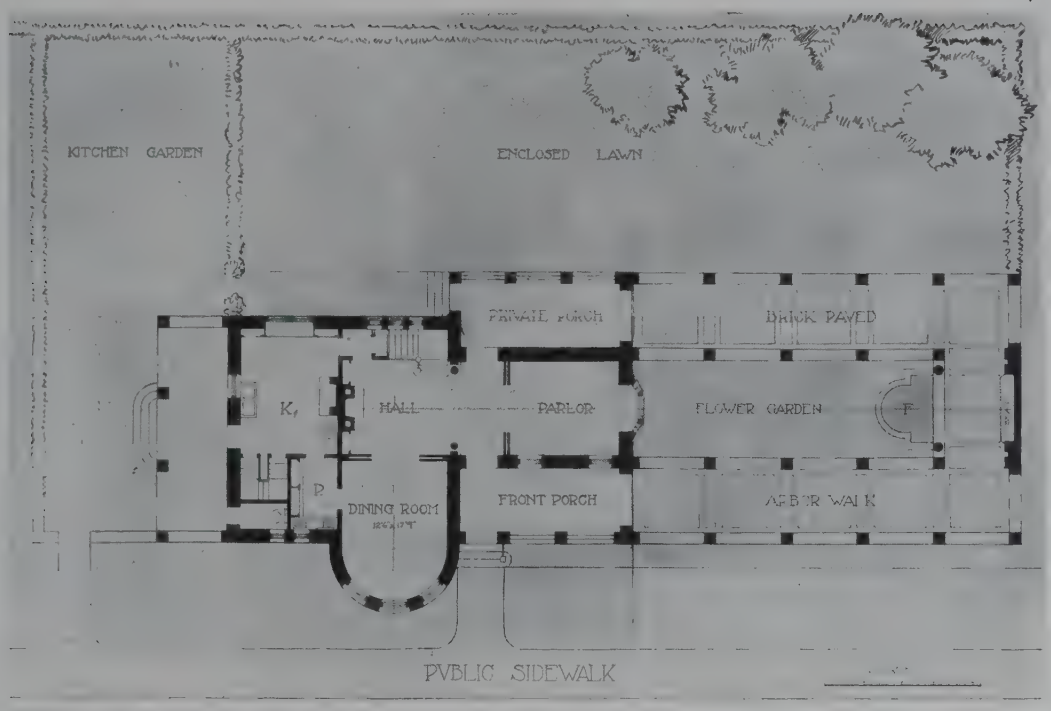
In No. 3 and No. 4, however, it is evident that the land is well utilized by placing the house to one side rather than in the middle of the lot, and in both it is likewise desirable that the right-hand neighbor should not build equally close to the nearest party line. On the other hand, should they both, and every one else in the block, build at the right-hand end of their respective lots, as they might be compelled to do under the wise provisions of the deeds, each would enjoy for all time the greatest possible amount of isolation and each would have a larger and a more effective area to develop than if they built in the middle of their respective properties. True, the houses would be equidistant in either case, but in the latter the dividing fences and shrubs would greatly reduce the available surface, while to neither the right nor to the left of any house would there be room for a broad treatment of the grounds.

Briefly, it is usually poor policy to build a house in the centre of a small lot, since a compact, open area to one side is more desirable than a mere frame of moderate width. True as this rule is in general, the lay of the land, the view and the exposure may cause occasional exceptions.

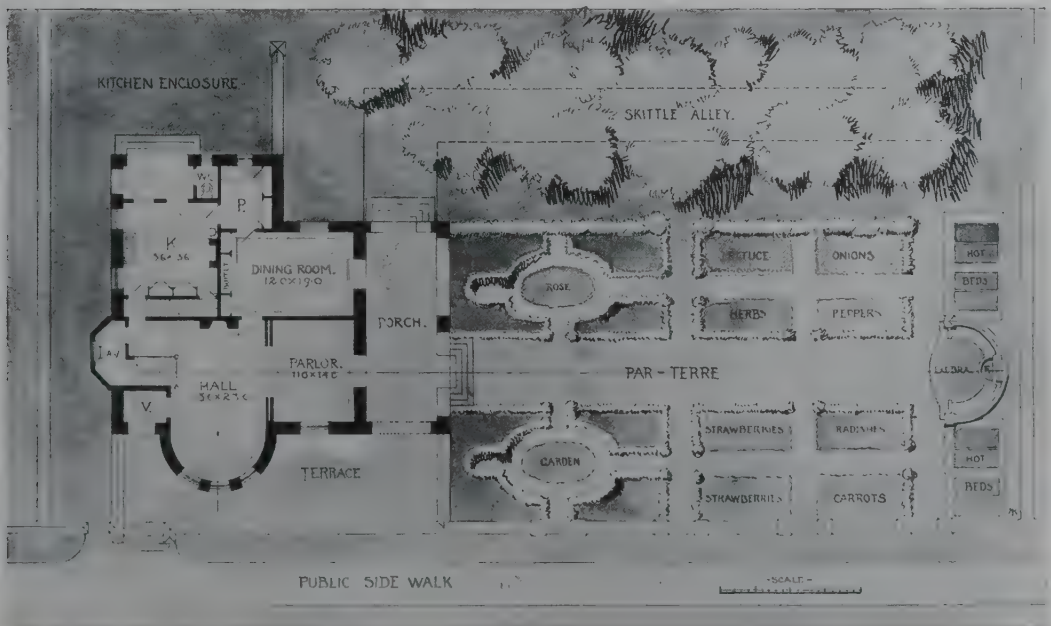
Taking the plans up in order, in No. 1 we have a 35-foot corner lot, in which an attempt has been made to provide for a certain amount of out-of-door life and privacy. This has been accomplished by means of a side porch screened by shrubs planted on a low terrace. Both frontages are given up entirely to living quarters, while a service court, placed inconspicuously at the rear, avoids at every point any appearance of disorder or even the suggestion of an unsightly enclosure. Furthermore, many will agree that the internal arrangements are fully as spacious as those usually found in a house on a lot of these dimensions.

Moral: Do not be afraid to utilize every inch of your property.

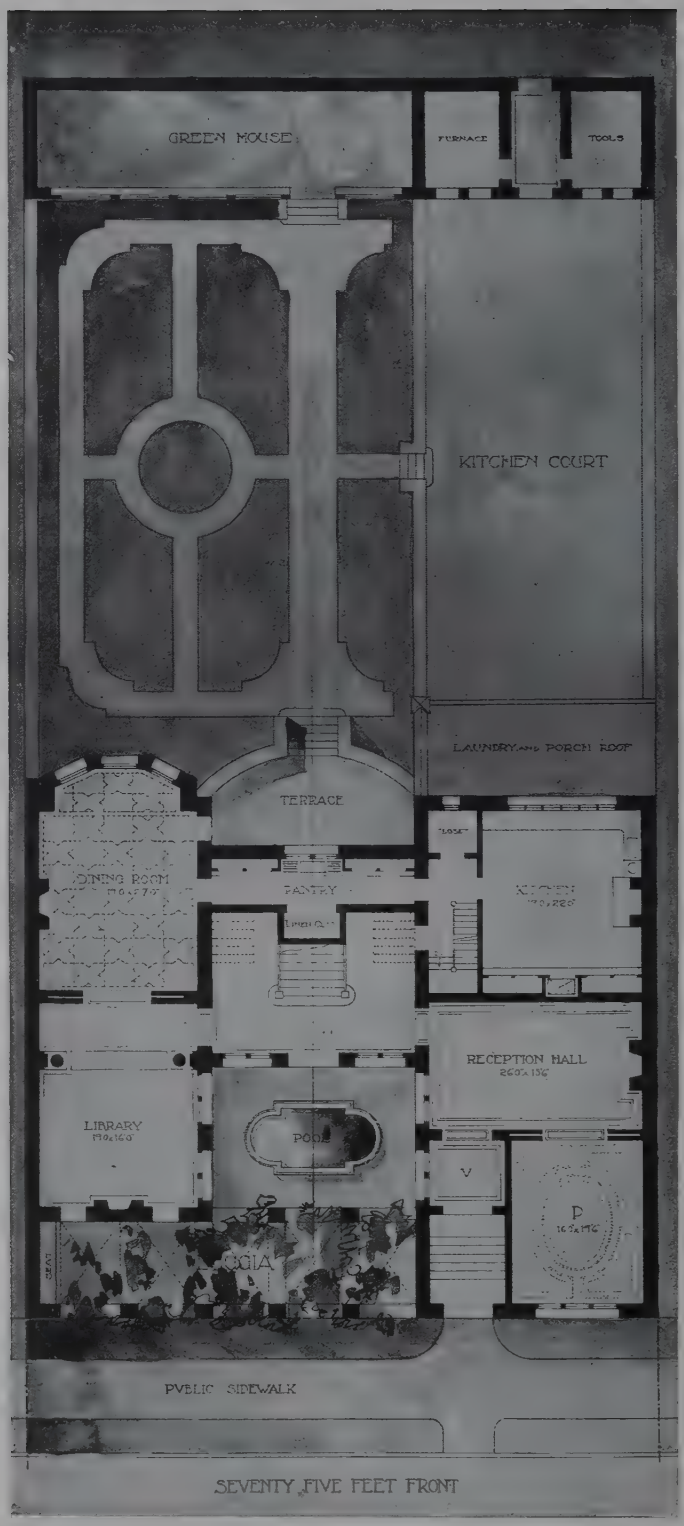
Privacy on a 75-foot lot between party walls, in No. 2, is obtained by building across the entire lot, and securing light from the front and back



No. 3—PRIVACY ON A SHALLOW LOT WITH A BROAD FRONTAGE



No. 4—A KITCHEN GARDEN AS AN ORNAMENTAL FEATURE



No. 2—A SEVENTY-FIVE FOOT LOT BETWEEN PARTY WALLS

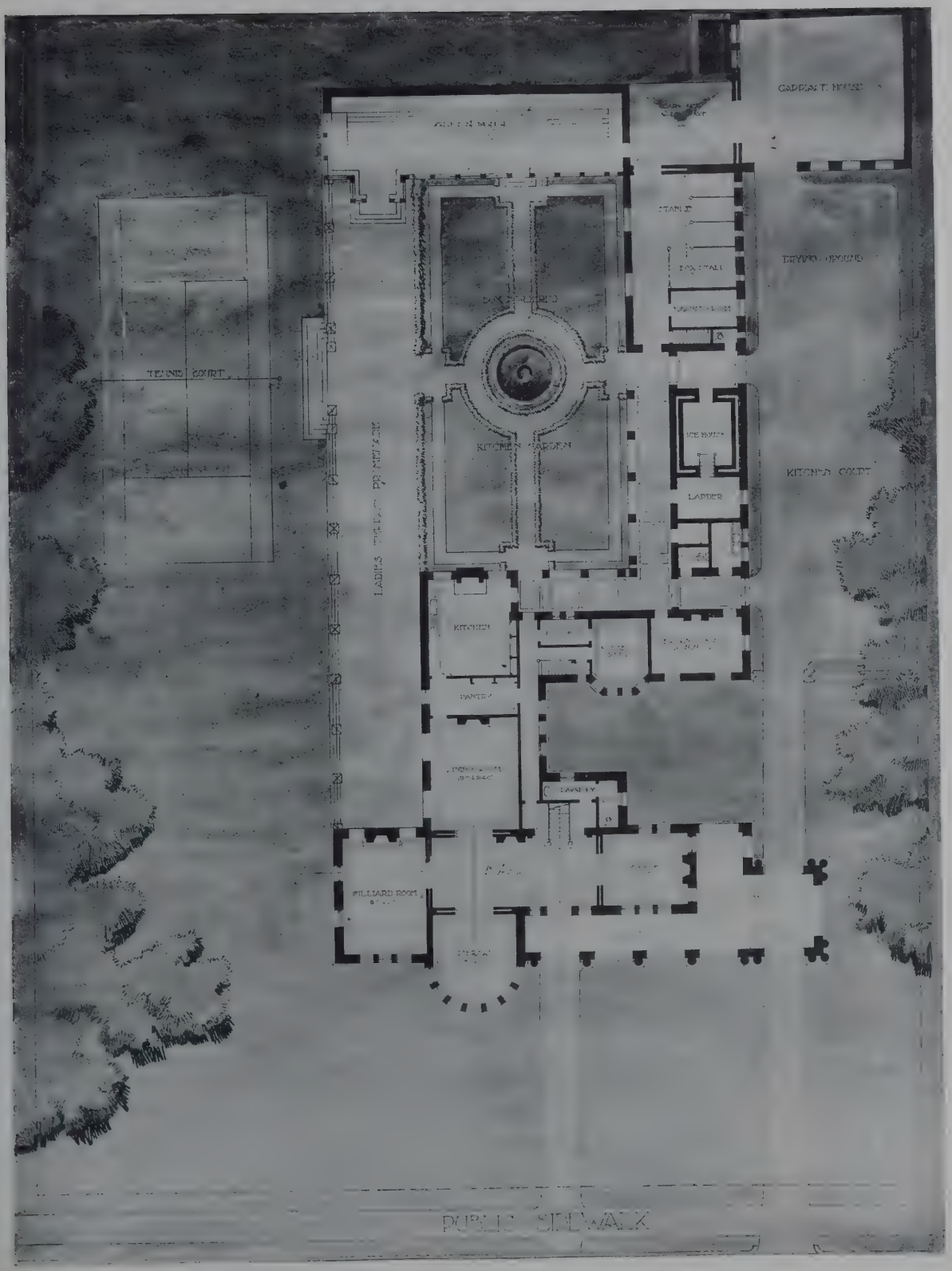
only. A raised loggia and court form an out-of-door apartment on the very street where one is safe from the gaze of the passer-by; and yet, where one may see without being seen. The service road at the rear gives access to tradesmen. A walled garden and greenhouse terminate the view from the dining-room and terrace, and utilizes over half of the backyard in a formal and attractive manner.

Moral: Avoid dark, damp side-yards and alleys.

A shallow lot need not be either devoid of privacy or pinched in appearance. In No. 3 and No. 4 two methods are shown of disguising the real depth of the property. In the first an architectural treatment has been adopted, while in the second the trick has been accomplished by means of planting. The result in both cases suggests extensive grounds well utilized. The former provides an arbor walk and flower garden as an integral part of the house, with a large sunny playground out of sight of the street; while the latter makes an ornamental feature of the garden and hot-beds. A grove in the background terminates the view. The grounds are designed to blend with the houses, while a drying enclosure and service courts do not in any way conflict with the beauty of the pictures. Vistas through each house are attractively terminated at the further party line, in order that coming down stairs in one case, or looking from the hall through the drawing-room in the other, an extensive view of the property may be had at a glance.

Moral: Design house and garden as a unit.

In No. 5 a costly home on an acre lot is laid out in a democratic fashion. It is assumed that there are no fences along the street on which the property faces, and for this reason the general appear-



No. 5—A COSTLY HOME ON A SEMI-SUBURBAN ACRE LOT

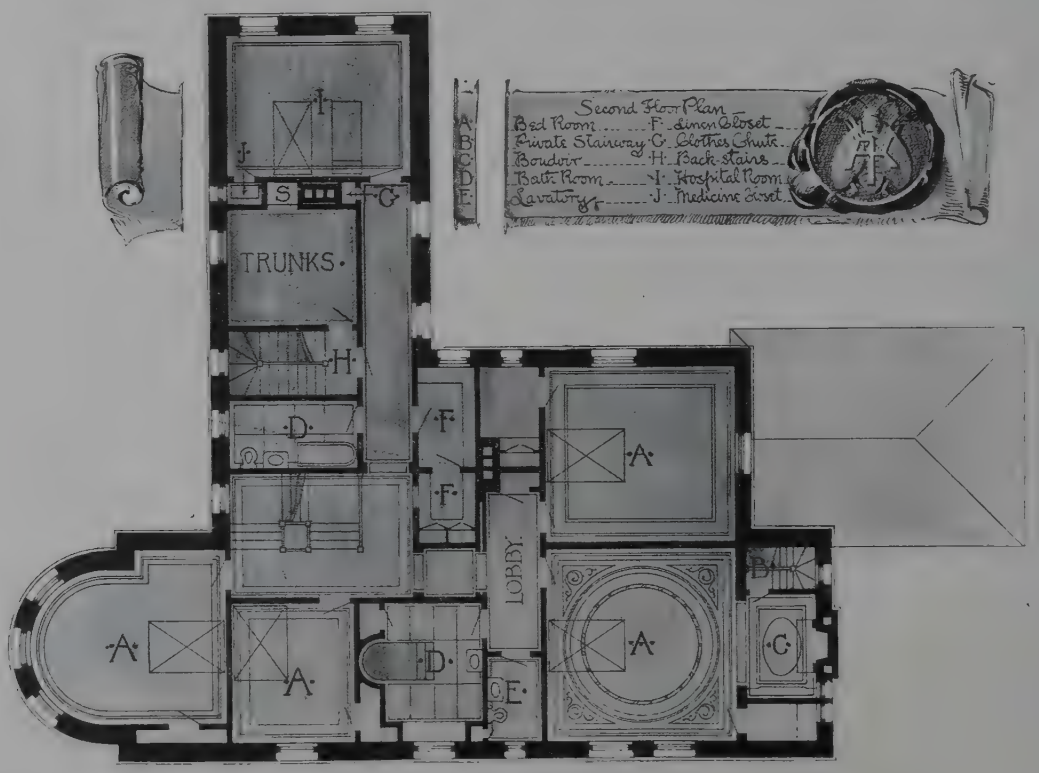
ance of openness has been preserved and supplemented by a secluded treatment on the rest of the grounds, thus making the rear most attractive and livable. Without a back street it has been necessary to provide a service road and court, and in that a considerable amount of rubbish accumulates from time to time on a place of this size; a spot behind the greenhouse is also reserved for the storage of unsightly articles.

Two points of command have been established: the library from which the family may get a wide range, and the housekeeper's room, from whose windows an eye may be kept on the traffic of the establishment. The front porch, built in under the upper rooms, provides for the formal out-of-door life of the family; while the terrace from the billiard room to the greenhouse overlooking a tennis-court on one side and a kitchen garden and pool of water on the other, offers absolute privacy for family and guests during hours of relaxation. Likewise it would also be constantly used as a means of access to the greenhouse and stable. In fact, the outbuildings may be reached under cover through the back-hall and the sunny brick-paved kitchen porch (a feature so arranged as to add to the garden picture and at the same time giving direct but an inconspicuous means of communication with the service court). Two open archways isolate the buildings and allow fresh currents of air to carry off all odors from the stable, laundry and kitchen.

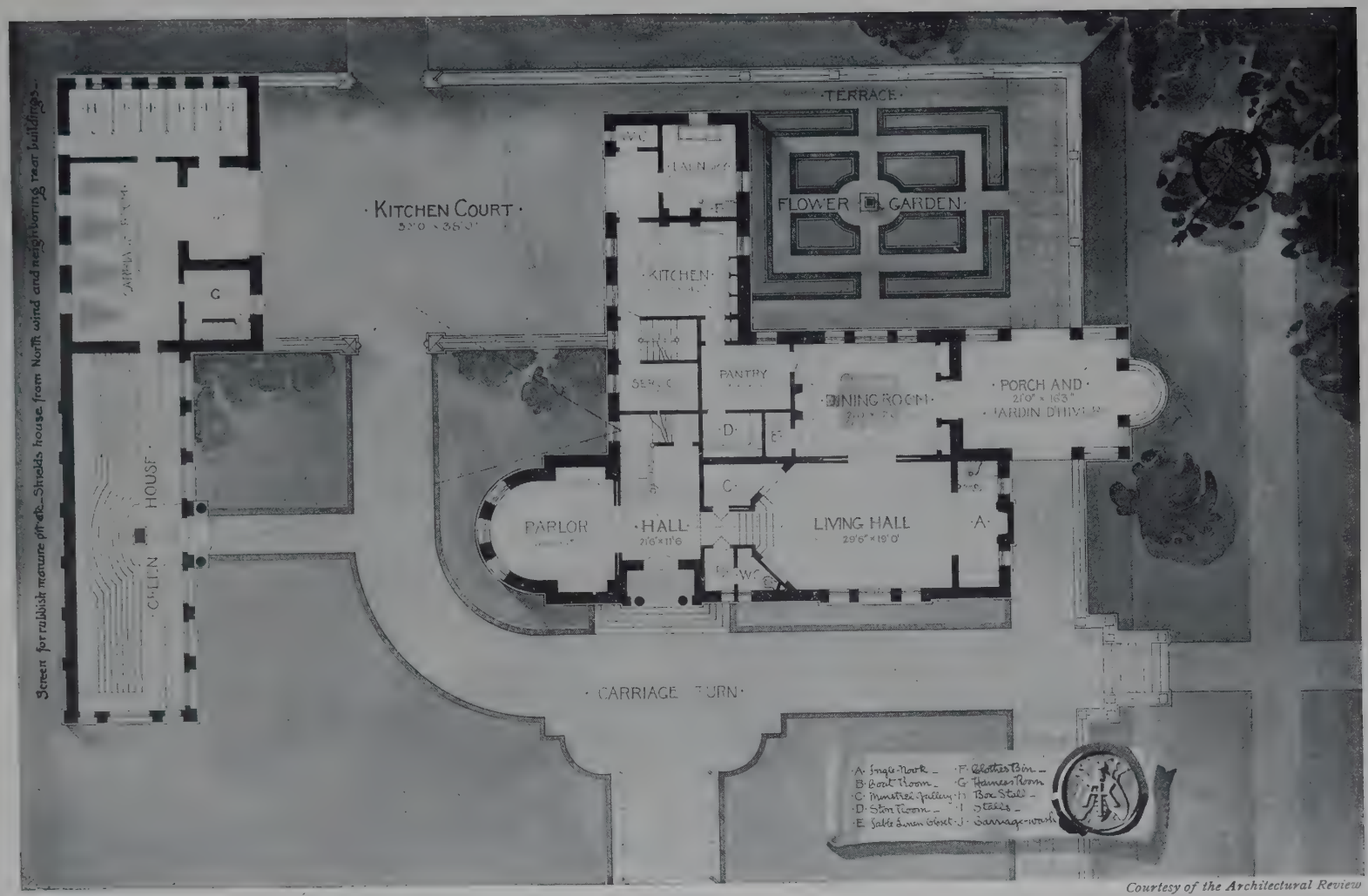
The whole scheme forms an organic composition, in which the popular opinion of neighbors is conciliated by its appearance of openness and inviting hospitality, while in reality the life of the family, in and out of doors, may be as exclusively conducted as behind the forbidding walls that often make European streets so unattractive.

Moral: Plan a system of buildings, gardens and courts.

Limited only by the primary ideas essential to the problem in No. 6, we leave out of consideration conditions of size and location, and develop a plan about an economic theory, viz., "the servant question." In other words, a compact design has been prepared with a view to reducing the cost and worry of the administration of a gentleman's country seat. Effective grouping naturally becomes a binding condition quite as



SECOND FLOOR PLAN



Courtesy of the Architectural Review

No. 6— SHOWING A COMPACT AND EFFECTIVE METHOD OF PLANNING A SUBURBAN HOMESTEAD

important as the demands of taste and hygiene. It will be noted that the family and servant quarters are concentrated; united, yet distinct, and arranged to give the greatest amount of comfort and beauty in the former and the greatest economy of space and arrangement to the latter.

The greenhouse, with its screen-like wall, has been utilized to shield the dwelling from the north wind and to conceal the inevitable rubbish-pile. Likewise, it is easily accessible and part of the architectural scheme rather than an unsightly shed of metal and glass. Placed where the flowers within can be seen from the house, and with a pedestal directly opposite the drawing-room window to display the show plants of the season, it becomes a useful and ornamental structure. The connected stable, with horse-stalls as far as possible from the house, adds to the possible efficiency of administration and to the completeness of the picture. Thus centralization gives easy control of the entire establishment, as from the front door all traffic can be accounted for, and, secondly, the point of vantage on the stair-landing gives a view of stable, paddock and greenhouse, from which the doings of coachman and gardener may in a measure be watched.

The garden, a sort "of trap to catch a sunbeam," is an out-of-door room under the dining-room windows, from which the flowers may be touched and cared for, and adjoins a large family porch, safe from the gaze of callers, where one may dine unobserved in the open air.

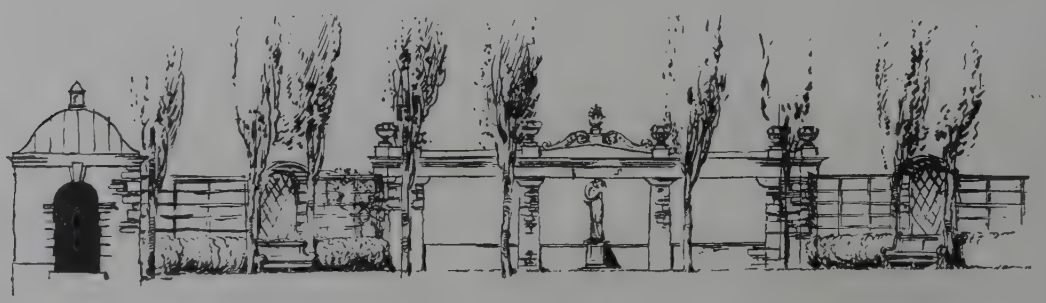
The kitchen wing, studied for convenience, projects from the house to allow ample ventilation, and in comparing the first and second floor plans, it will be noted that the arrangements are very complete. The back stair, enclosed in a separate hall from cellar to third floor, with entrance hall on each floor, thus isolates the service traffic and all its associations. At the second floor it communicates with a storage-room for household utensils, with slop-hopper, etc., which may also be considered a place for airing or drying clothes, deriving artificial heat the year 'round from the kitchen beneath. It is, moreover, only a step to the double linen closet and laundry clothes chute.

Moral: Organize.

Emphasis is given to the planning of a property, as a whole; to the use of foresight, and to loving study. The rise of family fortune enables some to build more than one house during a lifetime, and those who build several never live long enough in any one to leave the impress of their personality behind them, and, consequently, their last creation is something usually large, costly, and perhaps grotesque. Seldom is time given to produce something finished. And it is just here where the man of moderate means has a chance to show his judgment and good taste. In the accompanying plans the immediate surroundings of the house have been treated with as much care as the internal arrangements, and we have already seen that household economy includes many out-of-door conveniences, and likewise that the artistic effect depends largely on garden and outbuildings.

A full and immediate solution of all the possibilities of a given site is neither necessary nor desirable, though the larger elements should be determined upon and located in order that the homestead may grow together without conflict. A general scheme should be adopted and adhered to.

A love of flowers, a penchant for out-of-door games—social, musical, artistic or sporting tastes—will determine whether stable, studio or greenhouse is to be the dominant accessory; and the character thus determined may be elaborated, in conjunction with the house and grounds, to form a complete story-recording family history. Thus, a birthday tree, a garden walk, a row of hotbeds, an addition to the stable, studio or greenhouse—each may contribute a chapter to the home and help to glorify it. A real home, full of cherished associations and individual landmarks, will grow up with the family, becoming, as the years go by, something more than a random composition, something better and more significant than a ready-made commonplace, if the proper start is made.



THE MARYLAND EXHIBITION BUILDING, CHARLESTON EXHIBITION

ELLICOTT & EMMART, ARCHITECTS

COVERED CARRIAGE STAND, PITTSBURGH UNION STATION

THE ORIGINAL DESIGN

THE NEW UNION STATION AT PITTSBURGH, PA., AS EXECUTED

DANIEL H. BURNHAM, ARCHITECT

THE JEFFERSON MONUMENT, AT LOUISVILLE, KY.

SIR MOSES EZEKIEL, SCULPTOR

What should have been an unalterable point of contact structurally and sentimentally, looks misplaced on account of the lack of skill shown in designing the pedestal.

An inspired conception, rendered with artistic elegance, is reduced to a faint echo, and the eloquence it should breathe forth is muffled by a discordant setting. The author of the Declaration of Independence; the Liberty Bell, (emphasized by allegorical figures representing Liberty, Justice, Equality, and the Brotherhood of Man) a pedestal, a speaker's stand, and a courthouse. This was the proposition, and a more symmetrical theme could not have been asked for. Had it been organically treated, these elements would have blended into a complete and harmonious picture.

A FOCAL POINT IN STUTTGART

This is no artistic compromise, but the happiest arrangement of the kind we know of.

Without considering the style, it represents one of those rare compositions in which art and nature have been combined to establish a prominent point of interest inseparable to the site.

It terminates a long level walk in the rear, and a steep inclined vista in the foreground, down which the water used first in a drinking fountain falls in numberless cascades after having been used decoratively as shown above. It is a masterly composition in which every step, bench, and baluster plays a symmetrical part.

A TOURAINE GARDEN

BY WETHERILL P. TROUT

WITH PHOTOGRAPHS AND DRAWINGS BY THE AUTHOR

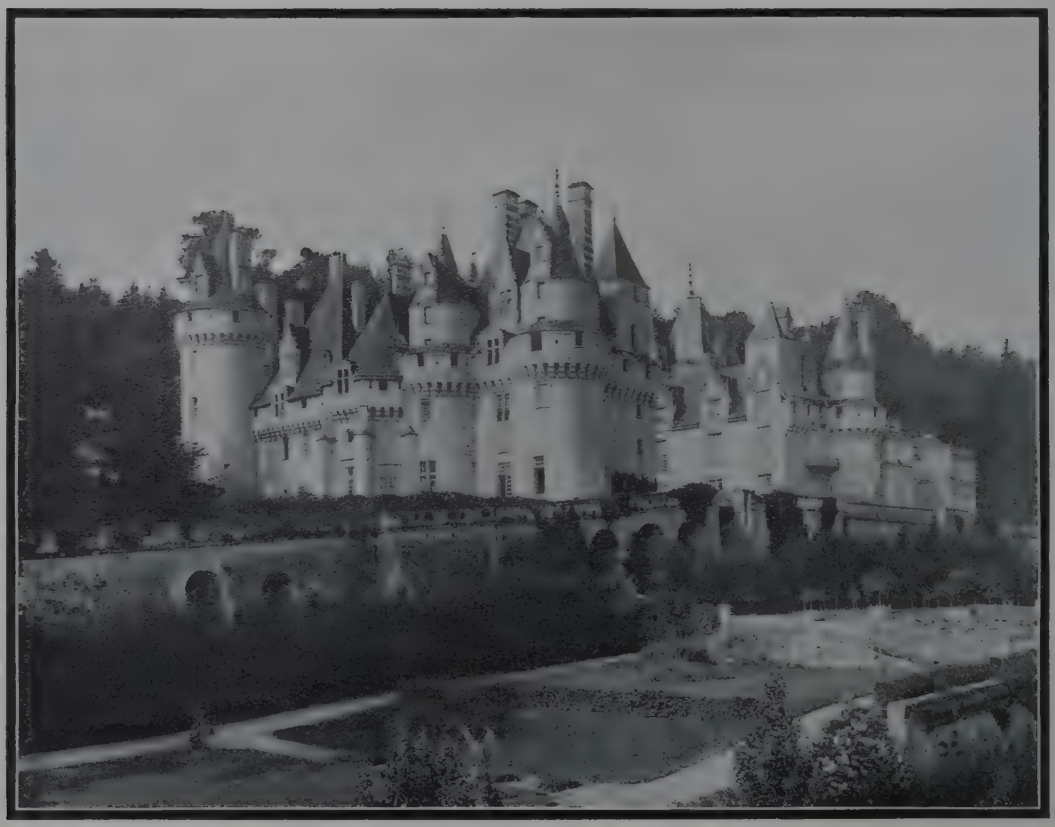
CHATEAU D'USSE, one of the most interesting castles in Northern France, is situated between Asey le Rideau and Chinon. It is built on the side of a thickly wooded hill, with the quiet river Cher at its feet.

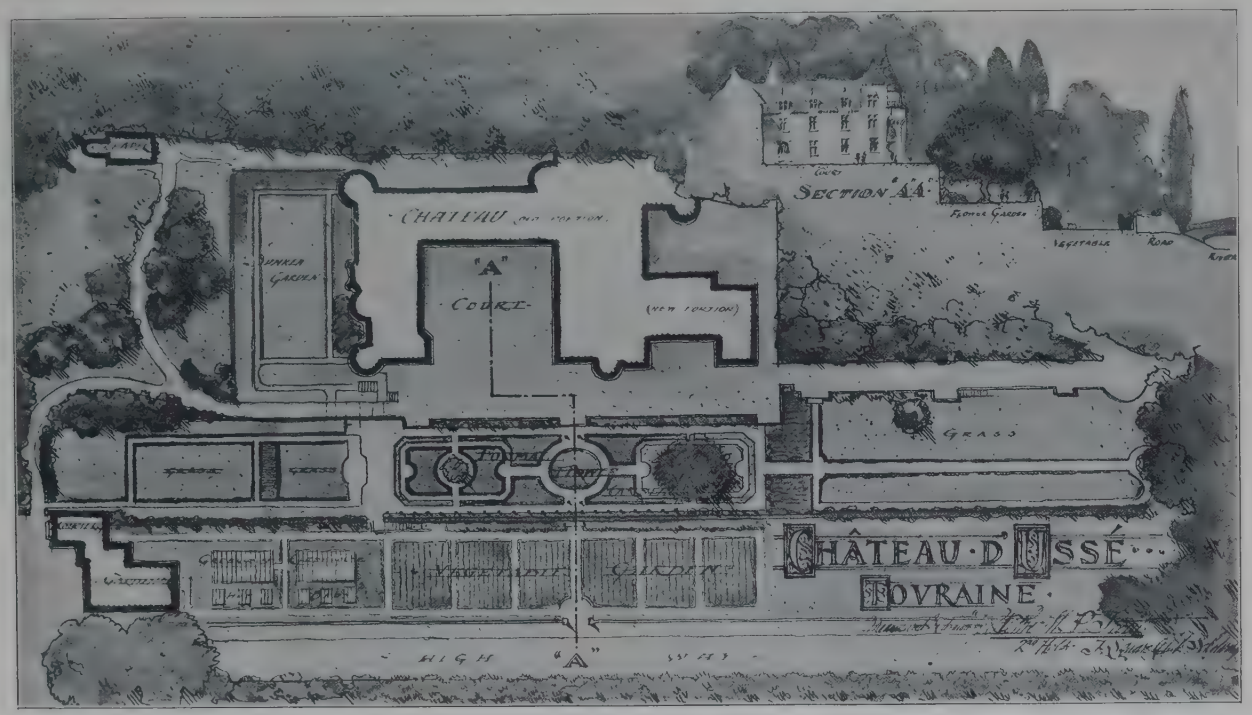
The old chateau is less familiar to us than many of its day and generation. Ten miles of farming country must be traversed to the nearest railway station—hence its obscurity. But this very isolation is its greatest charm: secluded from the modern world, this old pile stands, as in bygone days, a mighty power. Its setting and surroundings are superb, and while lacking the marvelous sites of Chaumont and Amboise, yet its arrangement is unique among the palaces of Touraine.

The original structure was erected in the fifteenth century, and was planned with an open court one hundred feet square, surrounded by tall buildings on three sides, and on the fourth by a high protecting wall (since demolished), which faced the river.

In the sixteenth century the Espinay family gained possession of the place and rebuilt many portions, but preserved the circular keep.

The pavilion on the west connecting with the main building by means of a gallery, and the beautiful little Renaissance chapel (now smarting





GROUNDS OF THE CHATEAU D'USSE

MEASURED DRAWING BY WETHERILL P. TROUT

SECOND HOLDER T-SQUARE CLUB SCHOLARSHIP

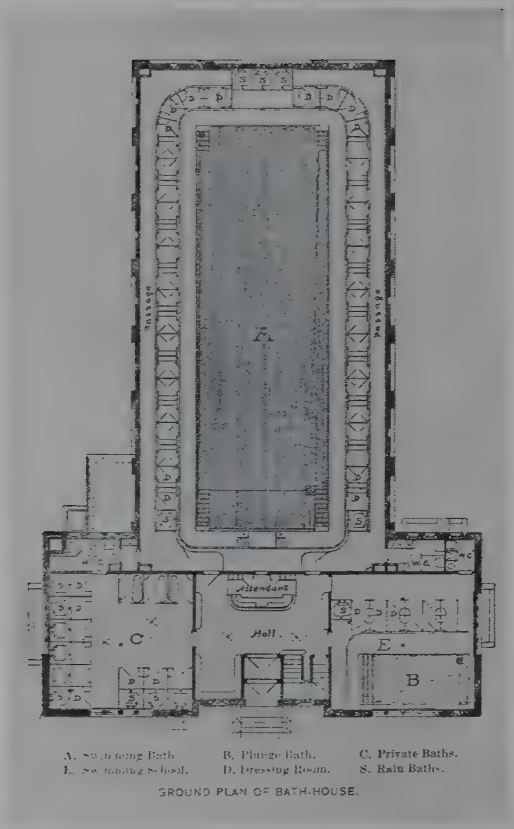
under the restorer's hands), were constructed by Valentiny; and although the new wing, with its horizontal lines and low roofs, suffers in comparison with the old chateau, yet the combination produces an effect both picturesque and charming.

To Valentiny d'Usse owes one of her greatest glories—the terraces and gardens. Constructed as they were in a time when Italy was inspiring all the northern countries with her painting and sculpture, it was only natural that the influence of her architecture and gardening should also be felt. Undoubtedly the chateau gardens were suggested by southern work, yet such a scheme for carving out the hillside and stepping down to the river bank was a natural solution of the problem.

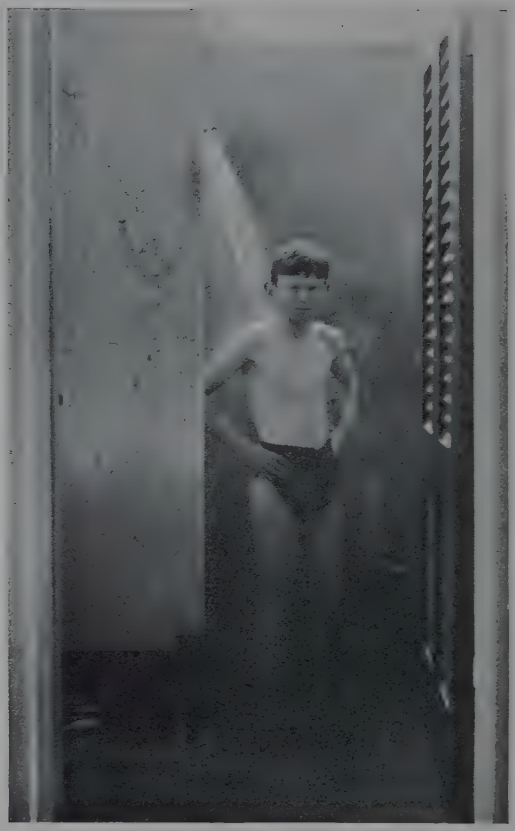
Sitting under the shadow of the tall trees at the extreme west end of the upper terrace, one sees before him and just below a stretch of pleasant lawn such as might be used for outdoor sports. A path leads to the Formal Garden laid out with flower-bordered walks. Access to this garden is gained by a stone stairway near the entrance to the court. This descends to a grass-grown sunken garden, and vaulted passages under the driveway lead directly from this to the the Formal Garden. An oval basin containing aquatic plants and watered by an insignificant fountain, marks the centre of the garden. Two immense oaks (one recently blown down) were planted in the plots at either side. We rarely see shade-trees so prominently placed, but however unusual this system of tree-planting may be, it is none the less a happy one. Beside taking away the bare look attributed to most gardens of a formal nature, these big trees offer a cool retreat among the flowers.

The well-planned vegetable garden, with its greenhouse and potting sheds, is on the next terrace, twenty feet below. The road is on a still lower grade, and runs along in close proximity to the poplar-bordered river banks. A fine old four-arched bridge near by spans the river to the waving wheat fields just beyond. And from this splendid point of vantage on the upper terrace a pleasant perspective of gardens, vine-covered walls and box-trees lead the eye on to the village, with its quaint-roofed houses, in the distance.

BURIAL GROUND, STREET AND MOSQUE AT SCUTARI



GROUND PLAN OF BATH-HOUSE.



PLAN—ONE OF THE SHOWERS—AND TWO OF THE HAIR-DRYING DEVICES IN THE LADIES' RETIRING ROOM IN THE BROOKLINE PUBLIC BATH HOUSE

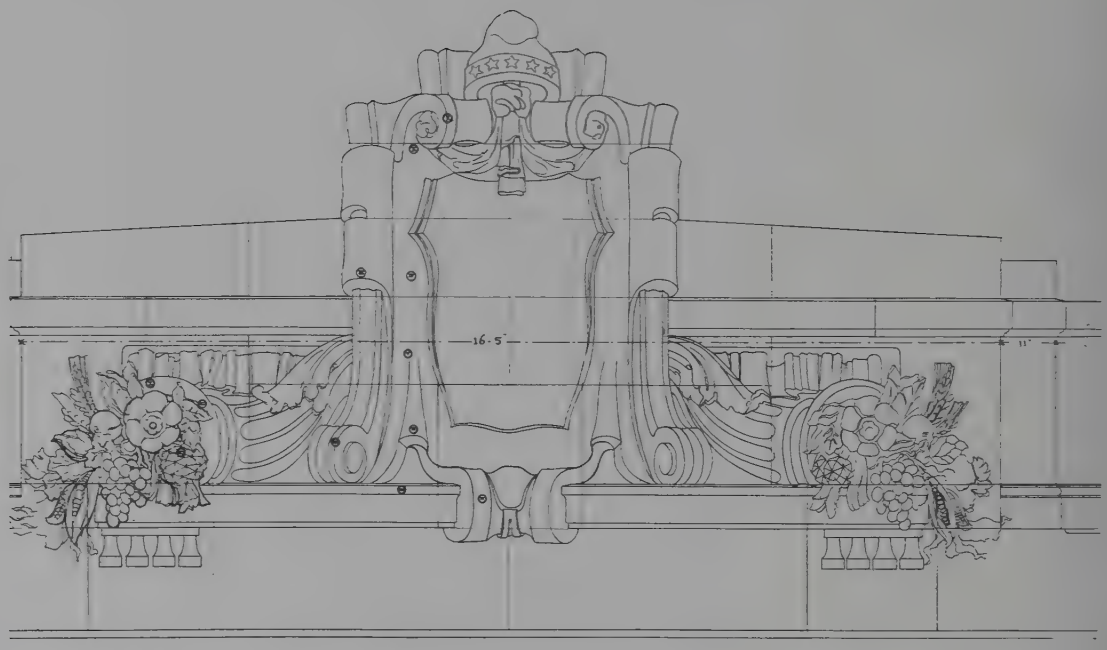
THE SWIMMING POOL. BROOKLINE PUBLIC BATHS, BROOKLINE, MASS.

JOSEPH UNTERSEE, ARCHITECT

The second municipal all-the-year-round bathing establishments erected in America. In 1900, over 51,000 people availed themselves of its privileges.

Swimming is taught in an instruction tank (see plan). The main pool is 80 x 26 feet, and the water ranges from 3 to 6 feet in depth. Like the small pool, it is lined with white enamel brick. Around the sides, just above the surface of the water and supporting a brass hand-rail, are sixteen marble cuspidores having separate outlets.

Showers are provided for the compulsory preliminary cleaning required of all bathers. The outer corridor around the dressing-rooms cannot be used by bathers, while the inner passage-way around the tank is used only by those in bathing costume; every dressing-room has access to both, thus forming a series of private vestibules.



THE AMERICAN ARCHITECTURAL EXHIBIT AT THE PARIS EXPOSITION

BY CHARLES F. CAFFIN

REPRINTED FROM HARPER'S WEEKLY

THE United States is one of the most favored nations in the matter of space in the Fine Arts Section. Yet the space is very limited, and there has been much dissatisfaction expressed over what in reality will be a boon to the vast majority of visitors. They are spared the distress of a superabundance of exhibits, the weariness of repletion, and instead receive a succinct impression of the characteristics of each country's diplay. It is safe to say that in no part of the Fine Arts Section of any nation is there a more compact and illuminative résumé of tendencies than in the Architectural Exhibit of the United States.

One small alcove in the corridor has been assigned to the architects, and of it they have made the most admirable disposition. The arrangement is in the nature of a triptych, except that the centre portion is subdivided into three parts. These five panels are enclosed in handsome ebony frames and glazed with plate-glass, behind which are arranged a series of photographs of completed buildings. The architects' natural predilection for plans and elevations, drawings intelligible only to the expert eye, has been set aside. Another distinct advantage is that in a great many cases the prints, in addition to the building itself, show parts of other structures, thus giving vivid suggestions of the architecture in its relation to the environment, which is far more illuminating than the disconnected record. This is particularly valuable in the glimpses afforded of city architecture, where may be noted the gradual transition from European standards to the colossal construction peculiarly American. For the object aimed at has been to confine the exhibits, as far as possible, to those which illustrate American characteristics, either directly, as in the case of office buildings, hotels, and country homes, or indirectly, as indicating the moral and intellectual growth of the nation—for example, in libraries and colleges.

It is the former group which will chiefly interest foreigners. Our libraries and colleges, for the most part designed on Classic and Gothic lines, are at best only reminiscent of other good work elsewhere. Many of them are frankly copies. They help to equalize the dignity of American civilization, but contribute nothing to the technical advance of architectural art, and to

VERY TRUE

the foreigner will be of only moderate interest. It is very different with the first-mentioned structures, particularly with the office buildings. They are distinctively American, and the exhibits of them will be eagerly studied by those who are interested in natural architecture.

One constantly hears the question asked, Will America originate a new and distinctive style of architecture? The conservatives shake their heads discouragingly, and remind us that the best has been done already, and that the craving for originality is a disease to which youth is subject, like the measles. No one will dispute the point, stated that way; but still it is a fact that in their endeavor to meet the new conditions (for these latter at any rate are new) they have been unable to copy; they have, at least, been obliged to apply old principles in a new way, by imperceptible gradations getting farther and farther away from the originals.

It was an excellent idea to include one or two views of New York from the harbor. To appreciate the grandeur of these buildings one needs the help of a long perspective; the main æsthetic objection to them at present is that they are out of all proportion to the narrow streets upon which they front. But seen from the harbor, massing up against the sky, they produce an effect as picturesque as any castle on the Rhine, and in their suggestion of teeming strength produce an exhilaration which makes enthusiasm not only natural but obligatory.

Another branch of architecture in which characteristics distinctly American are apparent is in the designs for homes, especially those in the country. These are frankly eclectic; a hint from this style, others from others, the merit not being in the borrowing, but in the fusing into a composite harmony, suitable to our climate and the conditions of American family life. Here again the law of growth is in operation, and something is being evolved which in time will be as distinctively American as the stone-built homes abroad which were developed out of feudalism, or those timber ones which in turn represented the revolt from it.

The examples selected cover a considerable part of the country and are fairly inclusive of the work of the best-known architects. Yet it is noticeable that the West and Middle West are very inadequately represented, which is regrettable, because in these sections of the country very individual work is being done. Particularly I notice the absence of any work by Louis H. Sullivan, of Chicago, without question one of the most individual architects in the country, especially in the designing of office buildings. The omission recalls the fact that the Transportation Building at the World's Fair, erected by him when in partnership with Mr. Adler, was the feature of the Exposition which attracted the most attention from the French expert visitors. Among the exhibits is a view of the Omaha Exposition, which followed, at a respectful distance, the character of the one at Chicago. It is an interesting reminder of the difference which exists between our idea of an exposition and the French one.

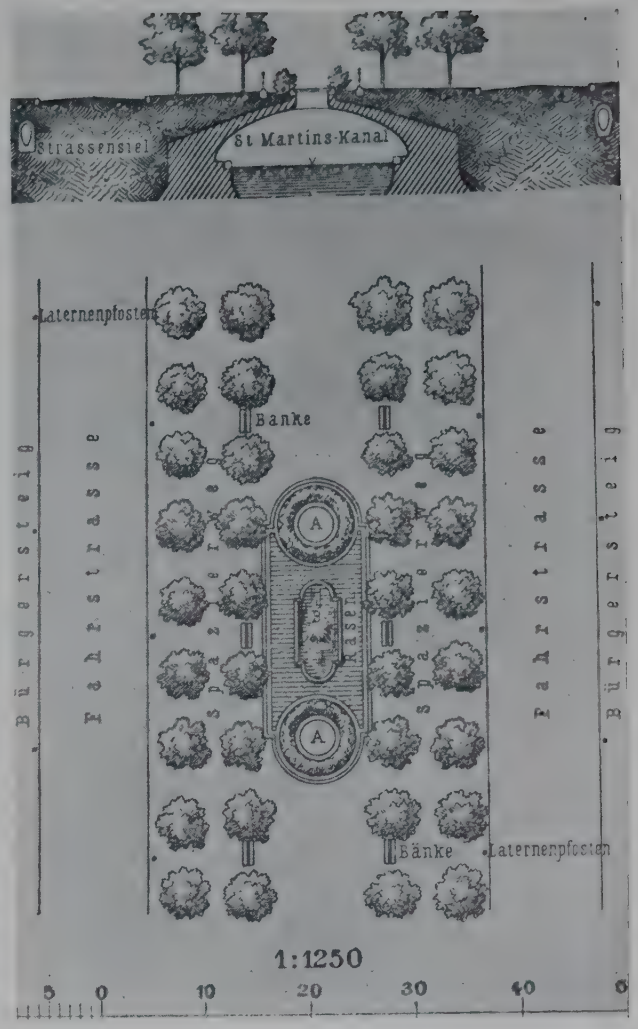
We have made the occasion one for demonstrating the beauty of the uniform scheme of classical architecture, while the French have always emphasized the temporary nature of the occasion, and adopted a bizarrerie which one can only describe as Exposition Style.

Exhibited at the Paris Exposition.

HOUSE AT AMBLER, PA.

FRANK MILES DAY & BROTHER, ARCHITECTS

MURAL PAINTING IN THE SORBONNE, PARIS
"L'ACADÉMIE DE PARIS; LES SCIENCES; LES LETTRES"
BY BENJAMIN CONSTANT



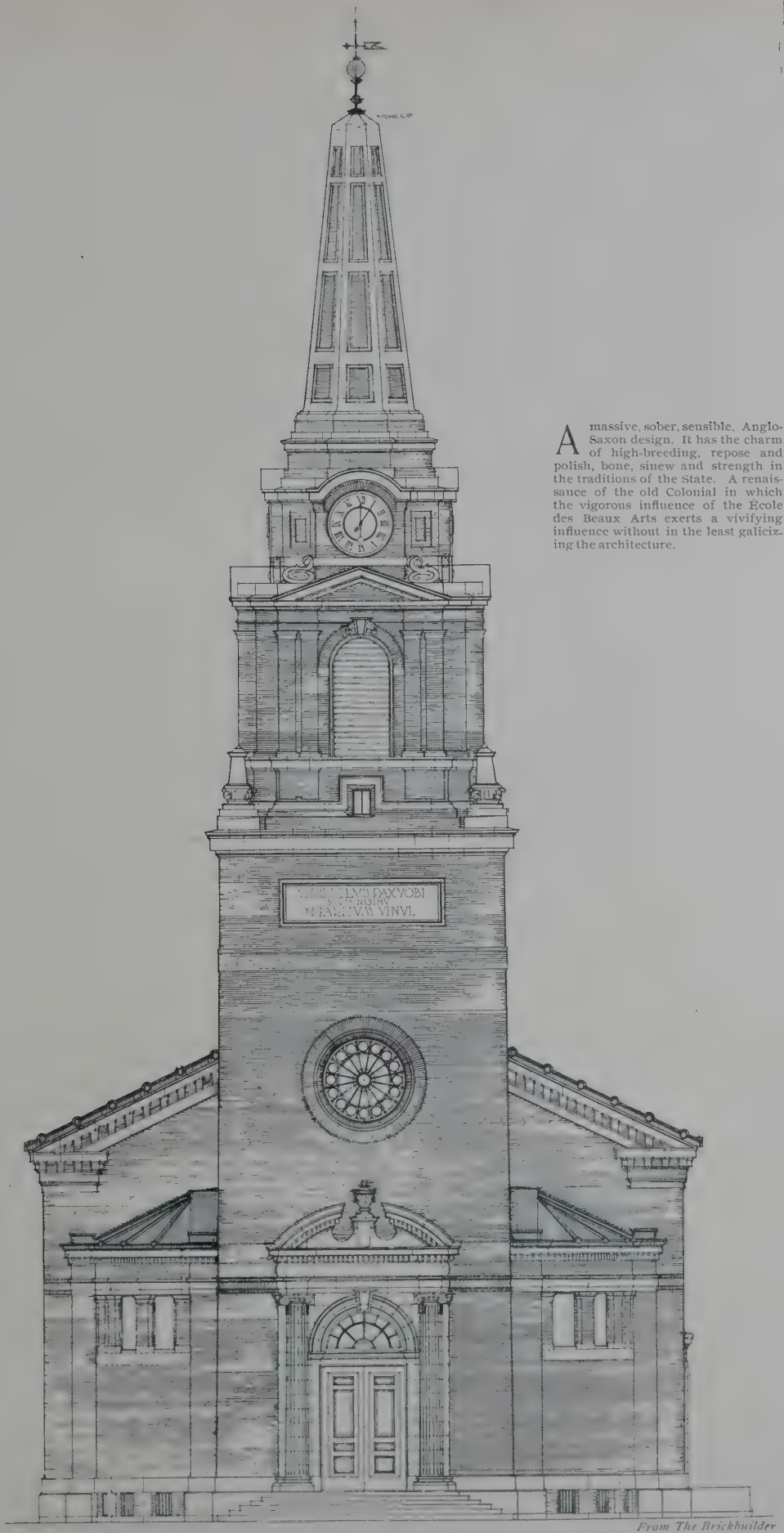
THE BASTILE COLUMN, PARIS, UNDER WHICH AN ENORMOUS WATER TRAFFIC PASSES

From the T-Square Club Catalogue

HALL IN RESIDENCE OF CHARLES F. SPRAGUE

LITTLE & BROWNE, ARCHITECTS

This is no architectural persiflage. While the flimsy new old Colonial, everywhere to be seen, is unquestionably mischievous and false, this interior is, on the other hand, treated with a strong, firm touch that denotes life and promise. A quasi-Italian garden has made Mr. Sprague's place famous (?).



A massive, sober, sensible, Anglo-Saxon design. It has the charm of high-breeding, repose and polish, bone, sinew and strength in the traditions of the State. A renaissance of the old Colonial in which the vigorous influence of the École des Beaux Arts exerts a vivifying influence without in the least galicizing the architecture.

From The Brickbuilder

THE CONGREGATIONAL CHURCH, NAUGATUCK, CONN.

McKIM, MEAD & WHITE, ARCHITECTS

Views from the Pan-American Exposition

THE PURPOSES OF THE EXPOSITION

BY JOHN G. MILBURN, PRESIDENT OF THE PAN-AMERICAN EXPOSITION COMPANY

REPRINTED FROM THE "PAN-AMERICAN ART HAND-BOOK"

THE act of Congress providing for a federal building and exhibit at the Pan-American Exposition states that it is desirable to encourage the holding of the Exposition "to fittingly illustrate the marvelous development of the western hemisphere during the nineteenth century by a display of the arts, industries, manufactures, and products of the soil, mines, and sea." The joint resolution of Congress previously adopted declared that this development was to be illustrated by a "demonstration of the reciprocal relations existing between the American Republics and Colonies." In these declarations the real object of the Exposition was comprehensively explained at the outset, and it has been kept steadily in view. It is clearly revealed in every feature of the Exposition in the architectural scheme, suggestive of the history of so much of this hemisphere; in the restriction of the exhibits to its "resources, industries, products, inventions, arts, and ideas;" and in the active participation of practically all of its peoples and countries. To have brought all of those peoples together for the first time in the accomplishment of such an object is the crowning achievement of the Exposition.

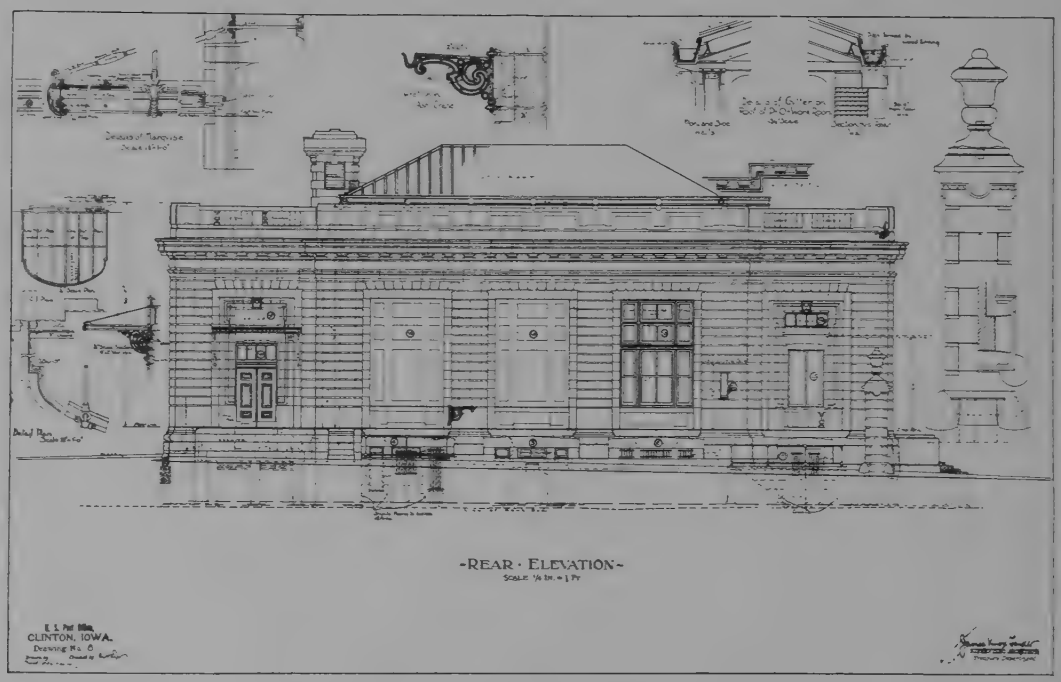
The Electrical Tower — *John Gaylen Howard, Architect*

Originating in this clear and definite conception, the scheme of the Exposition has been carefully and intelligently evolved. From the first there has been a firm determination that it

VIEWS FROM THE PAN-AMERICAN EXPOSITION

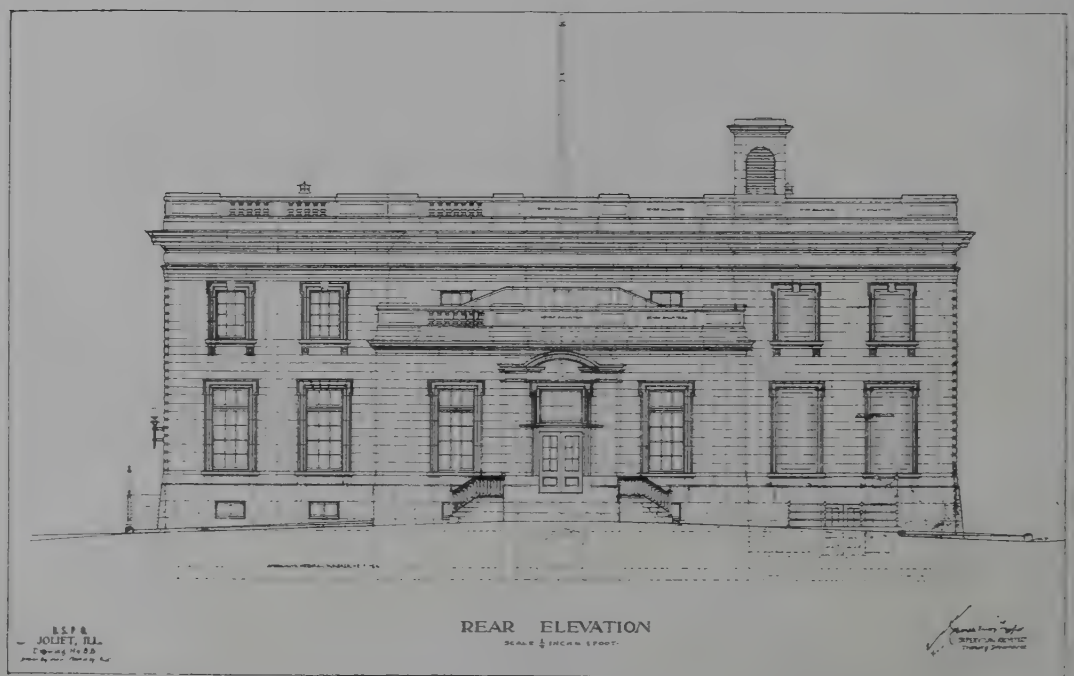
should be commensurate in its scope, plan, dignity, and execution with the aim in view. That was the spirit of the commission to the men intrusted with its creation in all of its departments. They were left free to produce the best results, and it is under such conditions that they have produced them. They have received from the management the fullest sympathy and support at every turn. As a consequence there has been thorough co-operation and harmony in the elaboration and execution of the scheme of the Exposition —a scheme of impressive originality, beauty, and completeness, probably unexcelled in the history of expositions. So much could not have been accomplished but for the association of the Exposition with a grand idea —the bringing closer together of the peoples of this hemisphere in their social, political, and commercial relations. That aspect of it has been the inspiration of the enterprise and the source of the enthusiasm which has carried it forward to completion. It is assured of permanent results in the new and closer ties of amity, interest, and sympathy between those peoples which are bound to spring from it and to stamp it as an historical event. And in it is the fairest promise that the hope will be realized so nobly expressed in the inscription on the Propylæa, "that the century now begun may unite in the bonds of peace, knowledge, good-will, friendship, and noble emulation all the dwellers on the continents and islands of the New World."

Base of the Electrical Tower *John Gaylen Howard, Architect*



REAR OF U. S. POST OFFICE, JOLIET, ILL.

JAMES KNOX TAYLOR, SUPERVISING ARCHITECT



REAR ELEVATION U. S. POST OFFICE, CLINTON, IOWA

JAMES KNOX TAYLOR, SUPERVISING ARCHITECT

RECREATION PIERS ON RIVER FRONT IN PHILADELPHIA

By WM. COPELAND FURBER

IN the evolution through which man has passed from the time he lived in the forests, until he became an inhabitant of a brick-walled, stone-paved city, many things have been lost of which now but a memory remains—yet hardly a memory—rather an unconscious haunting dream of some former state; a dream of the forest, with its great green arches overhead, echoing to the songs of birds, where the breezes sigh through the trees—"the murmuring pines and the hemlocks"—laden with the odors of balsams or fragrant with the scent of the woodflowers; and of the running stream which gladly sings in "rippled metre"—to ears not yet dulled—of the peace in the depths of the forest, and of the joy of the open, "where the sunshine overlooks," of "silvan shades and mossy nooks," and of green fields through which it hurries on to the broad river, where blue sky colors it, and the sun glints its rippled surface "when the noonday shines:" and when the day is done and the songs of the birds are hushed and the stars break through the sky, it reflects the glory of the rising moon, which with generous splendor transmutes it to molten silver. All these things the uncorrupted man in his heart still yearns for, though his horizon is circumscribed by walls of brick and his sky obscured by smoke.

"God made the country, but man made the town," and in the making of the town, by the imperfect ways of man, there are some who must suffer, and always those who can least help themselves. In the making of cities by the usual methods, a proper share of God's heritage—the earth—is denied to some unfortunates, who must be contented if they will, and if not contented then chafed in body and soul by the meagre allowance of room and the sordid surroundings allowed them by those who order the things of this world for their own personal ends; and however unwise these ends may be, yet those whose lack of opportunity or foresight, or courage or spirit, compels them to abide in the narrow courts and alleys and hovels of a large city in the midst of the summer, have a greater yearning for the air and the blue sky, because of its necessity perhaps, than those more fortunate ones whose larger share of earthly things gives them the privilege of seeing God's green earth at its fairest, and enjoying the fruits thereof in due season without taking thought of them.

In the development of the water-fronts of the cities of this country, little if any thought has been given to making these water-fronts beautiful or even in any way attractive or useful to "the people without special privileges," as a

place to take the air or give their eyes a rest from dull brick walls at short range.

In the widening of Delaware Avenue, made possible through a provision in the will of Stephen Girard, an attempt has been made toward giving breathing spaces, in the summer. for those unfortunates who are compelled to live in the courts and alleys throughout the year. The water-fronts of Chestnut and Race Streets on the Delaware River were chosen for this experiment, and the utilitarian piers were provided with an upper deck, part of which is under cover, for the use of the people.

In the summer-time the decks of the piers are provided with benches, and on hot nights, nights when the air is dead, when the asphalt streets, granite blocks, and brick walls give back the heat which a merciless sun had forced them to absorb, these piers give mothers with restless babies stifling with the heat a chance to breathe and rest; and children, fretful with the crowded life of the streets, a chance to forget the conditions that surround them, in watching the excursion boats outlined with myriad lights rush by, and in trying to outline the shadowy forms of the boats at anchor near the opposite shore, with their red and green lights twinkling like stars from the motion of the water, and in listening on certain nights to the music of the band that inspires them momentarily or soothes their souls to forgetfulness; so that when sleep finally comes to tired eyes it is sweeter because the eyes have seen a larger world and the shackles of narrow limitation have been temporarily shaken off.

In the design of these breathing places little attempt has been made for architectural effect, and the utilitarian motives have dominated the treatment. Possibly this was the wisest course to pursue. The upper part of the pier being the only non-commercial feature of the structure, the business end of it determined the matter.

In the Race Street Pier it was necessary to provide for towers to dry the hose of the city fire-boats, and so even this feature of this pier is a purely utilitarian one.

The "Recreation Piers," as they are called, have been a great success—and as a means of lightening the almost intolerable burdens of the poor in summer, due largely to the improper design of our cities, they are worthy of great praise.

The success which has attended the experiment of providing these outing-piers for the people has been so complete that the sponsors of the suggestion should feel encouraged to extend the possibilities of the idea to still greater ends and provide still further opportunities for wholesome enjoyment and relaxation. The popularity of the concerts on the ocean piers at Atlantic City, and the fondness of the masses of the people for good music, as is evidenced by the attendance at the open-air concerts in public and private parks, indicate the possibilities of the development of the outing-pier in ministering to some of the higher needs of the people, whose lives are sordid and whose opportunity for enjoyment small. If music of good quality was provided every evening during the summer nights, the people who cannot attend the public and private open-air concerts in the parks, on account of the burden of carfare for the family, would look forward to these evenings, not only with a thought of relief from physical discomfort, but with anticipation of intellectual enjoyment.

The opponents of Socialism need have nothing to fear from the employment of such means to lighten the burdens of the less fortunate class of the community—figuratively, the "hewers of wood" and the "drawers of water," but rather something to be thankful for, that means can be found to divert their minds from the inequalities of life and the arrogance of the privileged corporations, who exact tribute from the rich and poor alike, but which tribute falls more heavily upon the poor, because, like the "widow's mite," it is all they have.

Anything which tends to raise the standard of living tends toward better citizenship; therefore, no opportunity which can be legitimately employed to raise the standard of living of any part of the community should be neglected. Such experiments as this, therefore, are not to be regarded as favors thrown out to a certain class of people, but as a duty which the community owes itself, and which "enlightened selfishness," as the statesmen call it, demands be fulfiled. If the public school and education are proper functions of the community, which can be rightfully demanded, then facilities which increase the value of living can be required with even greater right.

In time to come, the community will be found capable of doing many more things than have yet been attempted, and when this time finally does come, the folly of selfishness will be so apparent, that the wonder will be that any such condition could have endured so long.

The practical altruism of Bellamy offers many suggestions for making the lives of the people happier and more valuable to their possessors, and enlarging the spirit of independence upon which the maintenance of this American Republic depends, which spirit is being rapidly crushed out by the encroachments of privileged corporations whose rights exceed those of the citizen.

BRAVO!

GROUP TAKEN AT THE CHICAGO CONVENTION OF THE ARCHITECTURAL LEAGUE OF AMERICA, 1900

SOME OF THE MEMBERS OF THE PHILADELPHIA CONVENTION OF THE ARCHITECTURAL LEAGUE OF AMERICA, 1901

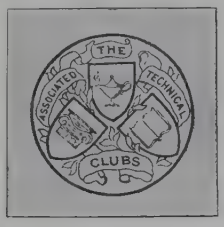
COMPETITIVE DESIGN FOR EPISCOPAL MISSION BUILDINGS

ADIN B. LACEY, ARCHITECT

THE DIRECTORY

1901

To keep the standard of accuracy in all details at the highest point shall be our aim, and as an assistance towards this end, we solicit exchanges with contemporary journals, and will at all times be glad to receive books for review, announcements and reports of Commissions, Architectural and Improvement Societies, Colleges, Schools, etc.



THE AMERICAN LEAGUE FOR CIVIC IMPROVEMENT

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Organized in response to insistent demands for information, aid, and the need of headquarters, at the close of the first ten months of active educational and organizing effort, the National League of Improvement Associations became the American League for Civic Improvement. With the new name was accepted enlarged possibilities and a broader policy.

The League seeks the promotion of all phases of home and public improvement in city and country. It aims to federate for mutual gain all national and local organizations, publications, firms and individuals. Believing in the intensive cultivation of the special fields, the League likewise recognizes inestimable gain in the harmonious working of the many social forces, while preserving their autonomy in all respects.

Civic clubs, horticultural and floral unions, commercial bodies, institutes and assemblies, women's clubs, religious societies, municipal art associations, architectural clubs, building associations, good-road leagues, literary societies and other organizations are invited to enter this federation of influences seeking the civic good.

The annual dues for affiliated organizations are two dollars for each hundred members or fraction thereof; the fee for commercial membership is ten dollars; and individual members pay two dollars or more per annum.

More than two members, including widely divers organizations, with firms and individuals from over forty states, territories and provinces were enrolled by the fifteenth month of the League's history.

In fulfilment of its mission the League proposes to serve as a clearing house for ideas and information; to direct attention to special needs; to emphasize the best means for attaining desired ends; to

secure general interest by an extensive press and platform agitation; to gain intelligent responsive public sentiment through educational literature and stereoptican addresses; and to make possible, upon due occasion, an impressive showing of interested organizations and individuals.

The League thus has an open field, does not rival existing organizations, and is in no sense a legislative body. Without duplicating effort or destroying individuality, it seeks to bring about unity and harmony between all the forces. It is hoped to lessen ephemeral organization, to avoid misdirected effort, and to secure a more general coöperation.

The plan of work includes an extensive news service, the supply of data for speakers and writers, the preparation of photographs and slides, a reference exhibition and circulating library, suggestion of programs for meetings and clubs, the arrangement of assembly and institute presentation, the circulation of timely literature, the formation of local organizations or the grouping of existing bodies, the direction of special effort for firms and other bodies desiring expert service, and a lecture bureau which supplies lecturers and speakers for all occasions, leaders for classes, and sets of lecture-slides.

The League has issued three brochures, detailing actual achievement under diverse conditions: The Work of Civic Improvement, The How of Improvement Work, and The Twentieth Century City. The latter contains the proceedings of the second convention of the League held at Buffalo and Chautauqua in August, 1901.

The most significant action of the Convention was the adoption of the resolution introduced by Mr. Albert Kelsey, which has led to the formal proposition that the St. Louis Exposition include a "model city" exhibit. The action of the Convention, together with the subsequent presentation of the matter by the League and other representative organizations, constitute an impressive illustration of the feasibility of uniting many interests in this federated movement.

Home and Flowers, Springfield; Park and Cemetery, Chicago; and Municipal Engineering Magazine, Indianapolis, contain regular departments devoted to municipal improvement society matters.

The American League for Civic Improvement, Springfield, Ohio, invites correspondence, requests additional information, and will welcome new members from any part of the country.

THE AMERICAN PARK AND OUTDOOR ART ASSOCIATION

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WARREN H. MANNING, Secretary, 1146 Tremont Building, Boston, Mass.
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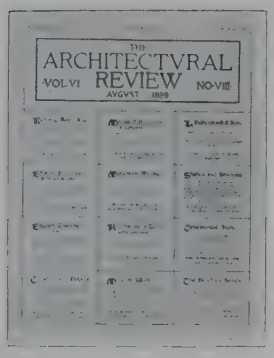
MISS EDITH A. CANNING, Second Vice-President, Warren, Mass.
MISS MARGRETHE K. CHRISTENSEN, Secretary and Treasurer, Louisville, Ky.

This Association, organized at Louisville, Ky., in 1897, numbers among its members men and women interested in civic and village improvement and municipal art; the furtherance of the park movement; practical and esthetic forestry; the planting and care of streets; the formation of children's playgrounds and small breathing spaces in the crowded sections of our great cities; the abolition of the bill-board nuisance; and the improvement of home, school, church, factory, and railroad grounds.

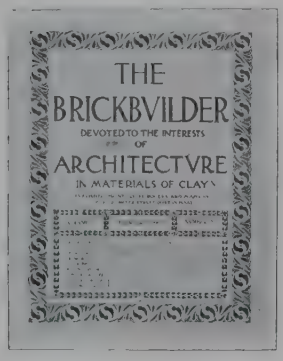
The sixth annual meeting will be held in Boston in the early part of August, 1902. A large number of societies having similar objects to those of this Association will be invited to send representatives in order that readier sympathy and more intelligent coöperation may be established. President Chas. W. Eliot, of Harvard University; Charles Mulford Robinson, of Rochester; Albert Kelsey and Clinton Rogers Woodruff, of Philadelphia; Sylvester Baxter, of Boston; Dr. Albert Shaw, of New York; Geo. T. Powell, Miss Mira Lloyd Dock, of Harrisburg, Pa.; Miss Ellen M. Tower, of Lexington, Mass.; Alfred Clas, of Milwaukee; and S. A. Foster, of Des Moines, Ia., have consented to give addresses.



"THE ARCHITECTURAL REVIEW"

In general the *Review* will follow the same policy during 1902 that has characterized it in the past. Its features of at least one leading article (usually illustrated), a critical review of contemporaneous architecture as illustrated by the current professional periodicals, the inserted plates reproducing for the most part scale drawings, and a careful editorial comment on matters of professional interest, will regularly continue, except in those months when special numbers are published. These special numbers, of which there will be at least three a year, will be exhaustive treatises on special classes of buildings; they will be much larger than the regular numbers, very fully illustrated, and edited with the assistance of specialists, it being the aim of the publishers to cover the subjects to which they are devoted more thoroughly than has yet been done in any publication. While the *Review* has always given considerable space to the subject of garden design, it will make more of a feature of this subject, and adequate treatment of the subject may be expected.

The *Review* is an honor to the profession, year by year becoming more progressive and purposeful without in the least diminishing its high tone or typographical excellence. Its special articles, such as the one by Mr. Randolph Coolidge, Jr., entitled "The Characteristic Architecture of the Nineteenth Century," are scholarly and exhaustive contributions to architectural literature that no intelligent architect can afford to pass by without carefuly study. Published monthly by Bates & Guild, 42 Chauncey Street, Boston, Mass. $5.00 a year in advance, 50c. a copy.



"THE BRICKBUILDER"

It is a publication devoted to the interests of architecture in materials of clay. It presents pre-eminently the architectural side of the subject, and was established with the belief that brick and terra-cotta, which, with their kindred materials, constitute the chief building material in use in our modern work, are of an importance which warrants a publication devoted peculiarly to their interests. *The Brickbuilder* advocates nothing but good architecture, whatever may be the material employed, but it seeks especially to emphasize the possibilities of burnt-clay and to illustrate the best uses to which it is daily being put. Its contributors include the brightest architects and engineers in the profession, and its editorials on various topics, which are absolutely independent of commercial considerations, are prepared by specialists of acknowledged repute. It is essentially a professional journal. During the present year it published serially a translation of Otto Wagner's essay on modern architecture, which has been pronounced one of the most important considerations of the subject that has yet appeared; and, furthermore, its popularity and usefulness is enhanced by a series of illustrated articles in which each season a given problem is solved and described by prominent members of the profession. Thus the intimate presentation of often opposite views helps to make *The Brickbuilder* most stimulating, and gives it an influence second to none. Published monthly by Rogers & Manson, 85 Water Street, Boston. $5.00 per annum; 50c. per copy.

"THE AMERICAN ARCHITECT"

The pioneer in architectural journalism and the only well-illustrated weekly. Under the editorship of William Rotch Ware, its summary of building news is timely and suggestive, and no similar publication offers so great a variety both in the way of text and illustration.

Its twenty-seventh year begins, however, in the old rut; and while it reprints more papers and gives fuller reports of professional gatherings, labor meetings and scientific tests, etc., than any other journal; and while many of its photogravures and reproductions of working-drawings are

equal, if not occasionally superior to those appearing in the younger journals, it nevertheless no longer leads the better element of the profession. It is unique in being more of a news journal than any of its competitors, and were its tone a little more optimistic and its management a little more progressive, it might regain the prominent place it has so long enjoyed. Published at 211 Tremont Street, Boston, in two editions. International, $16.00; single numbers, 50c. Regular edition, $6.00; single numbers, 15c.

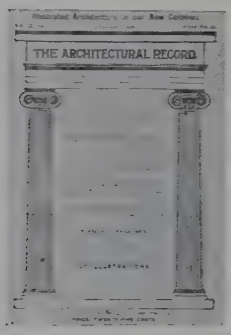
"HOUSE AND GARDEN"

The illustrations of dwellings and other buildings, conceived in architectural accordance with their environments and functions, is the aim of *House and Garden*. Interior arrangements and the decorative arts are also presented in its pages. The support of this magazine by the best elements of the profession and the cultivated public has been due to a discrimination in making up its contents by which quality, rather than quantity, has been the guide. The number of illustrations in the current issues, however, is equal to those of any other architectural monthly. Plans especially rendered for the purpose invariably accompany a complete series of views illustrating examples of the past, as well as the best current work of the present, and the possibilities of the future.

It is seldom that any magazine is edited by those who practice what they preach, but *House and Garden* is an exception, in that all of its editors are identified with the practice of architecture; and two of them write with the authority of experience, having designed and carried to completion some of the most charming homesteads in the country. *House and Garden* is exceptionally fortunate not only in its editorial staff, but more especially in the wide connection thus assured it. Lastly, it is to be congratulated upon the high character of its illustrations and presswork.

Edited by Herbert C. Wise, Frank Miles Day, and Wilson Eyre, Jr., and published at 1222 Chestnut Street, Philadelphia. $5.00 per annum, 50 cents per copy.

"THE ARCHITECTURAL RECORD"



Of all the architectural journals the *Architectural Record* is seen most frequently outside of professional circles, and it is by no means a trades journal.

While neither well printed nor well illustrated, in comparison with the Boston magazines; and while it often contains trash and evinces a strong commercial tendency in the selection of some of the more fully illustrated articles, yet, nevertheless, it publishes most valuable papers by scholarly writers. Mr. Montgomery Schuyler's paper on "Monumental Engineering" was one of the most valuable special articles of the year, and he is but one of the distinguished writers who contribute. Now and again it publishes able illustrated articles on foreign work by foreigners.

Its fearless policy in publishing an architectural aberration in each issue, accompanied by a scathing criticism, made it a real force both within and without the profession.

Quarterly, $1.00 per annum; 25 cents per copy. The Architectural Record Company, New York.

"THE BROCHURE SERIES"

The *Brochure Series* during its eighth year (1902) will, in general, follow the lines in which it has proved its value. It aims to present the best examples of architecture, native and foreign, upon which time has set its seal of approval, thoroughly illustrated by photographs. The pictures are accompanied by descriptive text, which gives accurately and readably the historical and architectural facts concerning the subjects shown. The especial aim during 1902 will be to illustrate subjects which, while of undoubted intrinsic value, are comparatively little known in this country.

The 1902 volume will contain about 40 articles and 400 illustrations.

Issued monthly. Price, 10c. a copy; $1.00 a year.—Bates & Guild, Boston.

"THE INLAND ARCHITECT"

Representing a territory full of architectural promise, it fails to represent the aspirations or even the best efforts of the profession in the Middle West. Its inadequate grasp of the situation is all the more to be regretted when it is remembered that the best critics of the world are watching the development of Western Architecture with great interest through other magazines.

Its letterpress and editorial matter is light, and while it reproduces many of the leading competitive designs and numerous good photographs of recently completed work, as a whole its make-up is lacking in purpose, and it can hardly be classed as a strictly professional magazine.

Regular edition, $5.00 per annum; single copies, 50c.; photogravure edition, $10.00 per annum; single copies, $1.00. The Inland Publishing Company, Chicago.

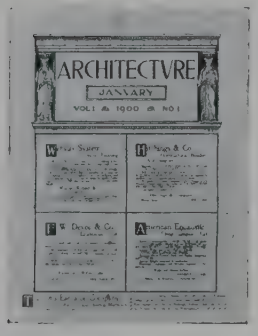
"TOPICAL ARCHITECTURE"

An entirely new kind of monthly, and one that comes in exactly the form to make the plates available for instant use.

Each number consists of a series of well-classified architectural motives and details, having an everyday and permanent usefulness quite different from weekly and monthly periodicals, in that each one contains a complete file of a given type. For instance, numbers one and two are devoted exclusively to Renaissance Doorways, five and six to Iron Gates and Railings, eleven and twelve to Ecclesiastical Domes, and so on through a long and useful list.

Published monthly, $3.00 per year. The American Architect & Building News Company, Boston.

"ARCHITECTURE"



In its second year this gossipy publication shows signs of improvement, and with higher ideals and a less palpable connection between advertisements and illustrations in the magazine proper it might be made of real value to the profession.

The improvement consists in the presentation of more drawings than heretofore, and of an occasionally signed article. Now and then its chatty paragraphs give information that escapes the editors of the older magazines, but, unfortunately, it does not fill a place of its own, and therefore only adds another to an over-crowded field.

$3.00 per annum; 30 cents per copy. Forbes & Co., Ltd., New York.

"THE GEORGIAN PERIOD"

The "Ninth Part" of the Georgian Period has just appeared and adds another portfolio of interesting Colonial work to a valuable collection, consisting of measured drawings, photographs and detail sheets. Collectively, these Parts form a unique record of the best early work of our forefathers.

To familiarize oneself with the spirit of this work is to acquire a healthful point of view, which will add sincerity to modern effort along similar lines. Our architects would do well to learn more about the real old Colonial architecture from this collection. It is presented in a handy form for study, and will be found a useful addition to the library.

Part I, $3.00; all other odd-numbered parts, $4.00 each. All even-numbered parts, $6.00 each. Subscribers to the *American Architect* allowed a discount. American Architect and Building News Company, Boston.

"THE ARCHITECTURAL REPRINT"

This is an addition to our exchange list, and something new. Each month it supplies its subscribers with installments of reprinted plates from the rarest and most famous books on architecture and the allied arts. In the publishers announcement it is stated that "it places valuable books within the reach of every one at two and one-half cents per sheet." It prints no letterpress and encroaches on the field of no magazine (but the less said about encroachment the better.)

$2.50 per annum; 35 cents per copy. The Reprint Company, Washington.

"THE INTERSTATE ARCHITECT AND BUILDER"

In no sense a publication of the profession and scarcely architectural even, yet we feel compelled to refer to this "breezy" builder's business-like sheet on account of its enterprise in publishing a series of articles by Louis H. Sullivan which, in our opinion, forms the most important contribution to architectural literature that has appeared in serial form during recent years. By putting these essays, modestly called "Kindergarten Chats," into book form, The Interstate Publishing Company would do students of architecture a real service.

"PROGRESS"

There can be no doubt as to the timeliness of instruction in such a theme as is offered in the course of "University Lessons on the Fine Arts" by the International Art Association in their excellent monthly, "Progress." It forms the basis of a correspondence school "for the promotion of the fine arts."

The price of the complete course of twelve numbers is $7.50, including examination, if desired. The periodical is well edited and beautifully illustrated. Its contributors are mostly professors in universities and art institutes, and it will be found an accurate and convenient work for rapid study. Published monthly under the editorship of Edmund Buckley, A.M., Ph.D., by the International Art Association.

The object of the Atlanta T-Square Club's Supplement is to secure funds for the furnishing of the new rooms, 14 and 15 Grant Building; to purchase a library; to continue the classes in design, construction, etc., on an enlarged scale; to maintain a secretary, and keep the rooms open at all times to members and traveling representatives of manufacturers of building materials, etc.

The announcement goes on to say: "In marked contrast to the catalogues of the Architectural Club Catalogues, the Atlanta T-Square Club Supplement will be mailed as a supplement to the *Southern Architect and Building News*, etc."

In other words, a promising organization, that honored itself first by adopting the name of the most active architectural club in the country, is now making itself the tail to a trades journal kite. To show, further, how these young men have been duped, the prospectus adds: "Advertisements may be either displayed or in the form of a reading notice."

Should any one of the leading journals undertake to finance a struggling architectural club, THE ANNUAL would not only applaud the endeavor but back it to the uttermost; but in this case we can only hope that the character of the contents of the forthcoming pamphlet may raise the standard of a cheap advertising sheet without damaging the reputation of the Atlanta Club.

"SCHOOL ARCHITECTURE"

In 1898–1900 there appeared in *The Brickbuilder* a series of papers on "The American Schoolhouse," by Edmund M. Wheelwright. The success of these papers suggested the publication of this book, in which the original material has been recast and the scope of the subject has been greatly widened.

Many American schools not considered in the original papers are illustrated and described, but the work is especially enriched from foreign sources. Examples are presented of the most typical and practically suggestive schools of Germany, Austria, Switzerland, the Scandinavian countries,

England and France, the subject being more comprehensively treated than in any book heretofore published. All details of school construction are considered, yet the information is studiously condensed within the limits of a convenient handbook, which is made readily accessible by an unusually full index.

As its sub-title states, the book is written "for the use of architects and others;" its readers are not presupposed to have had a professional training, and technical terms, where used, have been clearly defined.

It is hardly necessary to refer to Mr. Wheelwright's wide experience in the designing and construction of schools, or to his general recognition as an authority on school architecture.

Of all the needed volumes, this is one that will appeal to the largest number of people interested in modern building. It is destined to be of the widest usefulness. Every school board should be guided by it. No architect should be without it.

By Edmund M. Wheelwright. Rogers & Manson, Boston. Size, 7½ x 10½ inches. 350 pp. 250 illustrations. Price, $5 delivered.

THE IMPROVEMENT OF TOWNS AND CITIES

BY CHARLES MULFORD ROBINSON

In showing what has been done during the past few years on both sides of the water to improve cities, towns and villages, Mr. Robinson has produced a book of widespread interest and value.

It is difficult to add anything to what has already been said in its favor. Officially recommended by the Architectural League of America at its last convention, and generally endorsed by thoughtful people, its stands alone as the only comprehensive work of its kind in the English language.

It is practical, well written, well classified, and, above all, timely and stimulating.

That it will prove instructive and a real force in the civic-beauty movement goes without saying. The architect who reads but one book a year can do no better than study "The Improvement of Towns and Cities." "The practical basis of civic æsthetics" is treated in all its branches under the following headings:

Chap.

A. Foundations of Civic Beauty.

I. The Site of the City.
II. The Street Plan.
III. The Elementary Construction.

B. Beauty in the Street.

IV. Suppression and Repression.
V. The Advertisement Problem.
VI. Making Utilities Beautiful.
VII. The Tree's Importance.
VIII. Possibilities of Gardening.

C. Æsthetic Phase of Social and Philanthropic Effort.

IX. Parks and Drives.
X. "Squares" and Playgrounds.

Chap.

XI. Architectural Development.
XII. Architectural Obligations.

D. Æsthetic Phase of Educational Effort.

XIII. Function and Placing of Sculpture.
XIV. Popular Education in Art.

E. Means to Secure Civic Æsthetics.

XV. Work of Individuals and Societies.
XVI. Work of Officials.

F. Conclusion.

12mo., $1.25 net; $1.35 by mail. J. P. Putnam's Sons, New York.

"AMERICAN MUNICIPAL PROGRESS"

BY PROF. CHARLES ZUEBLIN

A volume of popular interest is soon to be added to the Citizens Library of Economics, Politics and Sociology, which will include the following chapters:

Chap. 1. Municipal Sociology. Distinction between city, municipality and urban district. Methods and subjects of investigation. The composite city.

Chap. 2. Transportation. Grade crossings. Union stations. Water fronts. Ferries, bridges, tunnels. Rapid transit. Contemporary street railway development.

Chap. 3. Public Works. Fire department. Street department. Lighting. Conclusion.

Chap. 4. Sanitation. Death-rate. Housing. Water-supply. Sewerage. Markets. Smoke. Expectoration. Public conveniences. Conclusion.

CHAP. 5. PUBLIC SCHOOLS. Introduction. Lack of funds. Washington. Kindergartens. Nature-study. Manual training. Domestic science. Vacation schools. Commercial high schools. Discipline. Night schools. Lectures. Social uses of the schools. Home gardening association. Art teaching. Decoration. Compulsory education. Conclusion.

CHAP. 6. PUBLIC LIBRARIES. History. Library commissions. Library legislation. Library growth. Library functions. Conclusion.

CHAP. 7. PUBLIC BUILDINGS. Popular ideals. Library buildings. Art galleries and museums. Decoration. Other municipal buildings. City halls. Grouping. Public schools. Conclusion.

CHAP. 8. PARKS AND BOULEVARDS European and American parks. Area and distribution. Boulevards. Small parks. Great parks. Park systems. Massachusetts public reservations. Recreation in the park.

CHAP. 9. PUBLIC RECREATION. Playgrounds. Legislation in New York. Public baths. Recreation piers. Public gymnasiums.

Price, $1.25. Macmillan & Co., New York.

A perfectly charming volume from which the unimaginative architect or client may borrow ideas to their heart's content. Its 450 illustrations include views of the greatest and the most interesting gardens in England.

It will be found stimulating to the original designer, too; since many an architectural accessory, fountain, terrace, gateway, or whatever it may be, offers suggestions from an infinite variety of everyday problems.

The illustrations are large and clear, and the points of view have been selected with judgment and artistic knowledge, thus unlike so many books on gardening, this one is a beautiful panorama, which considers the garden as a whole, and "in its larger artistic aspect" as an "environment."

It represents the cream from the well-known magazine *Country Life* of London. We heartily recommend it.

One volume; folio, ornamental cloth gilt. Price, $15.00. Charles Scribner's Sons, New York.

"DOMESTIC COLONIAL ARCHITECTURE OF NEW ENGLAND"

BY CORNER AND SODERHOLTZ

The many architects who have been unable to secure a copy of this standard work, which has for some time been out of print, will be glad to learn of the appearance of a new edition. The plates have been carefully reproduced by the albertype process from Mr. Soderholtz's original negatives, and the book is presented in improved form.

50 plates, 12 x 15 inches, with introduction.

Price in portfolio, $12.00; bound in half-morocco, $14.00. Bates & Guild, Boston.

"SPANISH-COLONIAL ARCHITECTURE IN MEXICO"

BY SYLVESTER BAXTER

The Spanish-Colonial architecture of Mexico represents the first development of the depictive arts in the western hemisphere after the introduction of European civilization. With its auxiliary arts, sculpture and painting, it illustrates the most extensive and the richest æsthetic movement that has yet taken place in the New World. Beginning with the Conquest, its history covers a period of nearly four centuries, during which, fostered by Church and State, it filled the land with works of a

monumental character. Upon the erection and embellishment of these was lavished the wealth created by the vast mining industries and the great resources of the most splendid province of the Spanish Empire.

In the work to which attention is hereby called, Mr. Sylvester Baxter has made the first comprehensive study of this most important subject. Outside of Mexico little has been known of this aspect of its architecture. As a development from the Spanish Renaissance in the New World it has a character of its own that makes its recording of value to the student and lover of art. Many visitors to Mexico have been disappointed at their inability to obtain satisfactory representations of the rich architecture of the country, which forms one of the chief attractions for cultivated tourists. Mr. Baxter was well equipped for undertaking this work through his long familiarity with Mexico and his deep interest in and knowledge of its architecture. His purpose was enthusiastically approved by the late Frederic E. Church and Charles Dudley Warner, both of whom did so much to acquaint the outside world with the manifold charms of Mexico, and by many of the leading architects of the country.

In carrying out his undertaking, which was a work of no small magnitude, Mr. Baxter had the expert assistance of Mr. Henry Greenwood Peabody, whose reputation as an artistic photographer is national, and of Mr. Bertram Grosvenor Goodhue, a member of the American Institute and the Boston Society of Architects. The photographs, which were specially made for the work, were taken with particular regard to architectural character, and at the same time the value of picturesque effect was not overlooked. A very large collection was made as a basis for the selections necessary to a judicious representation of the subject. At the same time, Mr. Goodhue made careful plans of typical edifices, ecclesiastical and secular.

The work will be issued in two limited editions. The "Tresguerras edition," in honor of the last great Mexican architect, Francisco Eduardo de Tresguerras, comprises one volume of text and plans and twelve volumes of plates, 200 in number. Since the element of color is often a factor of exceptional importance in Mexican architecture, and particularly on account of the brilliant use of glazed tile in exterior decoration, this edition will include ten large platinum photographs, about fourteen by seventeen inches in size, colored by hand after originals by the author.

This edition will be limited to seventy-five copies, and will be sold at the price of $300 a copy.

The "Gomez de Mora edition," in honor of the designer of the first great monumental works in Mexico, the cathedrals of Mexico and of Puebla, the court architect of Philip IV, will comprise ten volumes—one of text-plans and nine of plates, 150 in number.

This edition will be limited to 310 copies and will be sold at the price of $150 a copy.

"A DICTIONARY OF ARCHITECTURE AND BUILDING"

EDITED BY RUSSELL STURGIS, A.M., PH.D.

A fully illustrated encyclopedic dictionary, having a wider scope than any of its predecessors, and being a "book of reference" without being dry.

A general account of the existing architecture in all countries is given, and is often treated from several viewpoints, as the editor has been assisted by an able list of contributors representing several professions.

Well-known experts add weight to special articles, and the fulness with which each subject is defined, illustrated, and described, makes the work invaluable to students.

In three quarto volumes. $18.00 a set in cloth; $30.00 in half-morocco. Forwarded free. The Macmillan Company, New York.

"VIGNOLA"

(The Five Orders of Architecture: Revised Edition, containing the Greek Orders)

BY PIERRE ESQUIÉ, FRENCH GOVERNMENT ARCHITECT

This latest edition of the "Architects' Bible and Primer" has been adopted as the standard by the Ecole des Beaux Arts, Paris, and contains many improvements over the former versions. The plates have been beautifully redrawn by M. Esquié, and much new material added, notably by the inclusion of the Greek Orders.

To make this edition accessible to Americans, the publishers have imported the French plates and accompanied them by an accurate translation of the explanatory notes, together with a glos-

sary. In its American form the book has been commended by the professors of many of our leading colleges as unquestionably the best version of "Vignola" that has yet appeared.

Seventy-eight plates, 10 x 12 inches, with notes and glossary. Strongly bound with linen plate-guards.

Price, $5.00. Bates & Guild, Boston.

"AMERICAN GARDENS"

ILLUSTRATED FROM PHOTOGRAPHS. EDITED BY GUY LOWELL

In no department of the Fine Arts has America made such rapid progress as in the designing of gardens. Twenty years ago there were not more than a dozen private gardens in this country worthy of the name, and these, most of them survivals from the Colonial Period, were rapidly falling into decay. Within the past ten years, however, American architects and landscape gardeners, as well as scores of laymen, have set themselves to the solution of the problem of garden-making in America. Forced by conditions of climate and environment to work along new lines, they have developed a native type of garden designs, which, though necessarily very different from the types of Italy or England, is not inferior in beauty, "American Gardens" is intended to show what has thus been accomplished, and its illustrations will prove a delightful astonishment. It contains, in addition to sketch plans, about 180 views from specially made photographs, showing in detail more than 50 of the best American private gardens. The introduction by Mr. Guy Lowell, instructor in landscape architecture at the Massachusetts Institute of Technology, treats specifically of garden design in this country.

About 140 pages, size 10 x 12 inches, bound in gold and green with cover design by Henry McCarter. Price $7.50 net. Bates & Guild, Boston.

"LETTERS AND LETTERING"

BY FRANK CHOUTEAU BROWN

This book is designed as a compendium of examples of all the worthy styles of letters, ancient and modern, which will be found of actual practical use by the architect, designer, and decorator of to-day. Over one hundred complete alphabets are shown, redrawn from the original sources, and dating from the Roman architectural inscriptions to the latest inventions of contemporary letterers. In making the choice, however, all examples not both intrinsically worthy or adapted to present use have been excluded.

In the accompanying text, the author has, after a brief historical introduction, devoted himself to a practical treatment of the drawing of each individual letter in the various standard styles, their relations to each other, the spacing of words, the arrangement of letters in panels and in compositions, etc.; he also describes the methods of actual practice which have been found most useful.

Size 5 x 7½ inches. Bates & Guild, Boston.

"ENGLISH COUNTRY HOUSES"

(New Edition)

The publishers have been obliged to reprint this book, which is devoted to showing the best examples of the smaller English country houses, which have proved so suggestive for rural and suburban work in this country. The book contains 100 plates, 10¾ x 14 inches, reproduced by the albertype process from photographs. The second edition is printed from the same negatives and is identical with the first.

Price, in portfolio, $10.00; bound in half morocco, $12.00. Bates & Guild, Boston.

CLASSIFIED LIST OF ADVERTISERS

In order to maintain the character of the Architectural Annual, it has been found advisable to limit the advertisements to twelve pages. The publishers, therefore, announce that only the last twelve pages of the book will be allotted to advertisements in future issues, and only announcements of the most general interest will be accepted.

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THE COURT HAS REQUIRED THE DEFENDANTS TO MAKE ANSWER TO OUR BILL

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Suit has been entered against the C. W. Trainer Manufacturing Co., of Boston

☞**ALL PERSONS ARE WARNED not to engage in this piracy, as suits will promptly follow against all infringers of our patents**

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AMBLER, PENNA.

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Produce the most satisfactory results attainable in the way of a finish on natural woods

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ELASTIC INTERIOR FINISH, for window sash and sills, inside blinds, bath-rooms, etc.

ELASTIC OUTSIDE FINISH, for all exposed work

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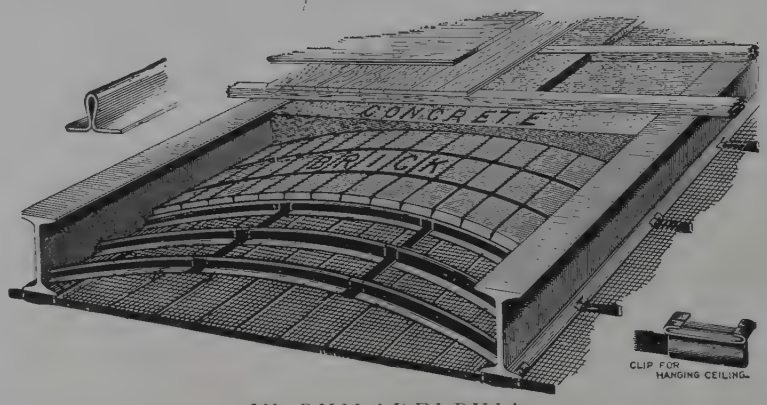

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Children's Hospital
North American Building
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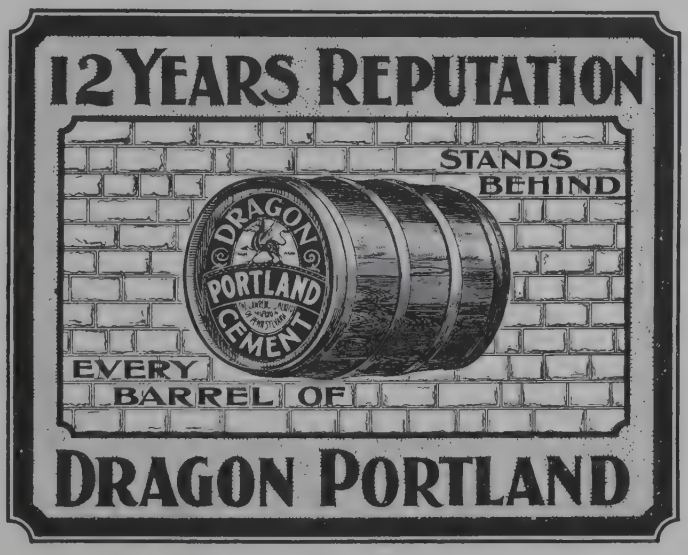

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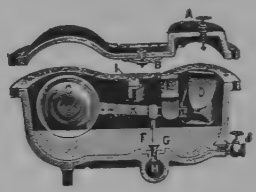

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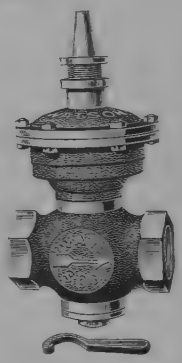

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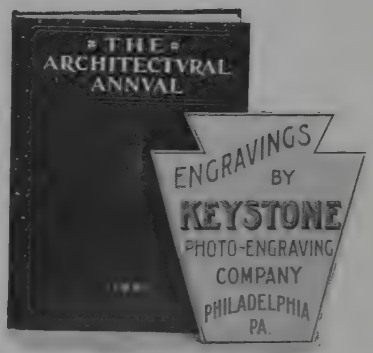

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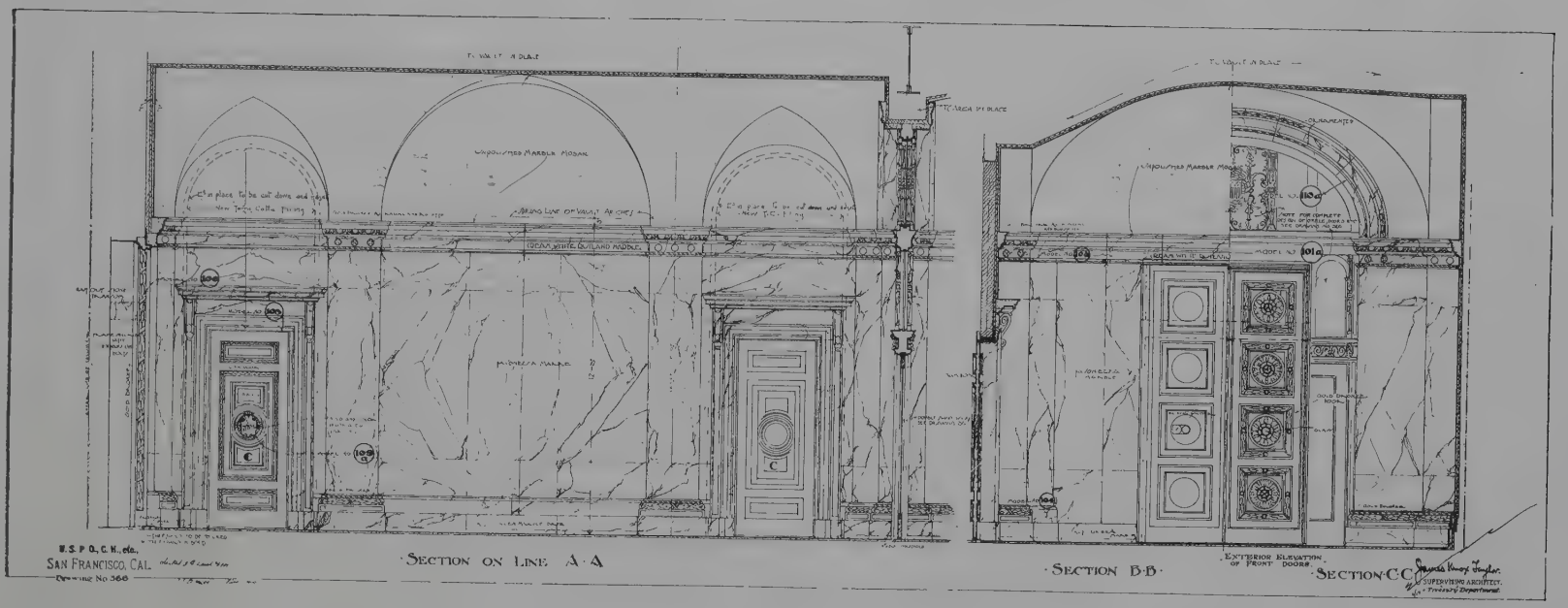

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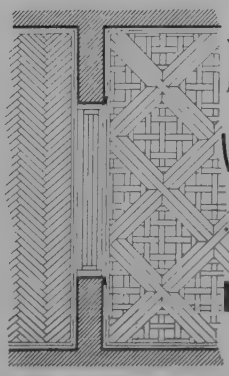

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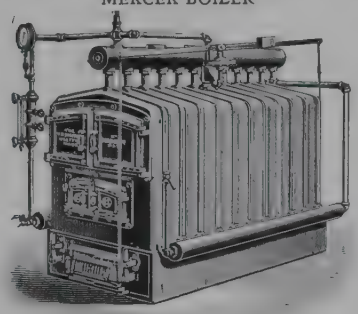

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The volume is, in short, one for the bookshelves of every architect and every student, and is one that the layman who keeps in touch with current movements may well take pride in owning. For in its chronicle of the current effort for municipal art, from the standpoint of the architects, and in its record of contemporaneous architectural conditions, it represents a fine undertaking, one of high and ambitious ideal.

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